OCTOBER 1, 1941

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Latin America Draws Record Audiences From United States

Mexico City Has a Brilliant Opera and Symphonic Festival as Tourist Army Invades

By VERNA CARLETON MILLAN

MEXICO, D. F.—Spurred into activity by a record-breaking throng of summer visitors from the United States, Mexico's Fine Arts Palace has just closed its most productive season, with symphonic music, opera and recitals following one another in abrupt succession.

The war, which has wreaked havoc with the European situation, has proven a godsend for Latin-America. This year we have been able to hear artists who in former times never ventured beyond the largest American and European cities.

Most interesting of all, however, is the fact that this year music in Mexico, always a stepchild of the theatre, has actually begun to pay its own way. Many of the events, particularly the opera, can boast of a real financial success, with capacity houses at every

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Union Bars Artists From Boston Dates

Petrillo Also Reported Banning Koussevitzky at Philharmonic

Two members of the American Federation of Musicians have been refused permission by James C. Petrillo, president, to fulfill engagements with the Boston Symphony Orchestra. Efrem Zimbalist and Joseph Szigeti, violinists, who left the American Guild of Musical Artists to join the AFM, are involved in the notice which Mr. Petrillo filed with their management, the NBC Concert Service. Zimbalist is scheduled to be soloist on Oct. 31 and Nov. 1 and Szigeti in April.

Petrillo also has ruled that Dr. Serge Koussevitzky, conductor of the orchestra, may not appear as guest leader of the New York Phiharmonic-Symphony Society in its centennial season this year. The Boston Symphony is not a union orchestra, while the Philharmonic is.

At the AFM headquarters in New York it was stated that "the policy of the organization" prevents the violinists and Dr. Koussevitzky from fulfilling their dates. It was said that the union "has been trying to negotiate" with officials of the orchestra and the response of the latter was styled "unsatisfactory."

NBC has taken the position that the entire matter is one for the orchestra and union to adjust.

New Shifts in Conductors Add Novelty to Programs Planned By Major Symphony Orchestras

Whereas much of the interest in the nation's orchestras last year centered about the golden jubilee of Dr. Frederick Stock's Chicago Symphony Orchestra, this season will in all probability be colored to a considerable extent by the 100th anniversary of New York's Philharmonic-Symphony Society.

Already the Philharmonic's long-awaited gesture in behalf of American composers—at least one work by a native musician is promised for every program—has had a broad influence. Announcements of other ensembles indicate that audiences this year will hear much more American music.

In some cities this policy will not be an innovation, for several conductors, as indicated in the table published in the last issue of Musical Courier, have long been the standard-bearers for American composers.

While the plans of Arturo Toscanini remain indefinite and *il maestro* stays incommunicado, Stokowski moves into a dominating position. The latter will conduct eight concerts of the NBC Symphony Orchestra, which was organized for Toscanini, who recently resigned. The latter, according to NBC, may return for a few programs, but reports also indicate that he may occupy other podia, including the Metropolitan. No definite confirmation of any such engagements had been made at the time of going to press.

Other conductors for the NBC Orchestra's season will include Dimitri Mitropoulos, Sir Ernest MacMillan, Fritz Reiner, George Szell, Efrem Kurtz, Juan Jose Castro, Frank Black, Dean Dixon, Saul Caston and Alfred Wallenstein.

Philharmonic Centenary

The Philharmonic-Symphony Society's announced plans indicate that in addition to Stokowski, who opens the centennial celebration on Oct. 9, the conductors will include the regular batonist, John Barbirolli, Eugene Goossens, Dimitri Mitropoulos, Serge Koussevitzky, Artur Rodzinski, Bruno Walter, Fritz Busch, and Walter Damrosch, with Rudolph Ganz again in charge of the children's programs.

Composers whose works are reported definitely scheduled for performances include William Grant Still, Jerome Kern, Morton Gould, Roy Harris, Paul Creston and Virgil Thomson.

In all probability the Dvorak commemoration this year will also be reflected in the Philharmonic's programs, as it promises to be in other orchestra's plans. Another influence on the season's programs undoubtedly will be the recent death of Paderewski. In Cleveland distinguished compatriots of the late Polish pianist-composer are planning a tribute. Rodzinski will conduct and Artur Rubinstein will be soloist in a Paderewski score.

Philadelphia Plans

Eugene Ormandy will be in complete charge of the Philadelphia Orchestra, but will share the podium with Sir Thomas Beecham. Sir Thomas, in the midst of various activities which include a Metropolitan Opera engagement, will appear with the or-

(*Please turn to page* 9)

BUENOS AIRES AUTOGRAPH SEEKERS besiege Zinka Milanov, soprano, as she leaves the Teatro Colon. She sang also at Rio de Janeiro and opens the Puerto Rico opera season Oct. 14, later rejoining the Chicago and Metropolitan companies.

Columbia Concerts, Former CBS-Owned, Outlines Policies

No Artist, Employee, or Customer Affected by Transfer, Says Ward French—No Reduction of Courses, He Declares

The acquisition by Columbia Concerts, Inc., of the stock of Columbia Concerts Corporation formerly held by the Columbia Broadcasting System, as announced in the last issue of Musical Courier, will not "affect any artist, employee or customer of Columbia Concerts," according to a formal announcement by the new corporation. The business, in future, will be operated under the new name by the various divisions including Concert Management Arthur Judson, Evans & Salter, Metropolitan Musical Bureau, Haensel & Jones, Wolfsohn Musical Bureau of New York, Inc., and Community Concert Service.

Active principals in these agencies, it is announced, are Arthur Judson, F. C. Coppicus, Lawrence Evans, Jack Salter, Frederick Schang, Jr., Ward French, André Mertens and Horace Parmelee.

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Chicago Music Year Lists Rare Events

Opera, under Its New Direction, Announces Opening Bills

By RENÉ DEVRIES

CHICAGO.—A plethora of important events will enrich the music season here during the last of 1941 and the early part of 1942.

A tabulation reveals that 113 concerts are to be played by the Chicago Symphony Orchestra. Its fifty-first year of activities begins on Oct. 16 under the direction of Dr. Frederick Stock, who enters his thirty-seventh year as conductor-in-chief of the orchestra. Hans Lange, his associate for the past six years is so again.

As in the past, twenty-eight Thursday evening and Friday afternoon concerts are scheduled, as are twelve Tuesday afternoons; two series of concerts for Young People on alternate Wednesday afternoons and Popular concerts on Saturday night. To com-

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October 1, 1941
Sixty-Second Year

New Tax Bill Adds 10 Per Cent to All Opera and Concert Tickets' Charges

Admissions, Including Free Ones, Will Bear This Levy After Oct. 1—Status of Music Critics Still Undecided

The new music season, which usually opens about Oct. 1, will, on that date, feel the full effect of the new tax bill recently signed by President Roosevelt.

While some of the details are yet to be cleared up, managers have been notified that previous exemptions, accorded them in some instances, have been removed. Under a ruling from Deputy Commissioner D. S. Bliss in Washington, D. C., schools, hospitals and war benefits as well as opera and symphonic subscribers must pay a 10 per cent tax on admissions.

Heretofore, the opera companies have been exempt under a ruling that they were entitled to an "educational" classification, just as were school entertainments, church affairs and similar programs.

Commissioner Bliss has ruled that all subscriptions to musical events received on and after Oct. 1 must pay 10 per cent tax. This will obtain not only in the case of subscription tickets but on single admissions as well. The 10 per cent charge applies to all admissions, and ranges from a penny on a 10 cent movie ticket to $1 on a $10 seat for a special benefit performance, or even higher.

No ruling had come, at the time of going to press, on "courtesy" tickets to critics and others. In the previous rulings, managers of attractions were allotted a definite number of such tickets, agreed upon in conference with Internal Revenue Department officials, on which no tax was placed. In the last war, the recipients were taxed at first, but this was later absorbed by the managers until the allotment plan was arranged.

Some managers whose sale of admissions for future concerts has already started are preparing to send critics' tickets before Oct. 1 so as to be under the date set by Commissioner Bliss.

In addition to raised income taxes, musicians must pay assessments on transportation and similar charges. The industry will feel the effect of the 10 per cent tax decreed for musical instruments. Despite the pleas of musical merchants that this might militate against musical instruction in the schools and colleges, Congress retained it in the final measure which was signed by President Roosevelt.

Hollywood Bowl Presents Outdoors Opera Benefit

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

A post-season Hollywood Bowl event for the purpose of raising funds for improvements in the amphitheatre was the production of the light opera, Rose Marie, which ran for one week from Sept. 11. Sponsoring the presentation was a new organization, the Hollywood Bowl Opera Assn., headed by Harold Lloyd, which announces its intention of producing one or more operas each fall, after the regular Bowl season.

Rose Marie was done with a lavish hand. The hills behind the stage were used for a backdrop. A snowy tip crowned the highest hill, while on its shoulder were Indian wigwams and a road along which the "mounties" rode. The stage itself was a forest of fir trees, while the sets moved on and off on rails, so that the scenes proceeded expeditiously. Both scenes and action were of a calibre to bring first plaudits to Stage Director Zeke Colvan.

Allan Jones made an excellent Jim Kenyon, while Nancy McCord sustained the title role with much charm. The best voice of all was shown by Wilbur Evans, whose resonant, well-placed baritone gave to the role of Sergeant Malone appropriate vigor, properly tinged with Irish accent. Comedy honors were shared by Doris Carson, whose vivacious personality carried all her scenes as Lady Jane, and Eddie Foy, Jr., as Hard Boiled Herman. Dorothy Whitmore was a pleasing Ethel. Weak spot of the cast

(*Please turn to page* 28)

DOROTHY MAYNOR CONGRATULATED BY PIERRE MONTEUX after her appearances as soloist under his direction with the San Francisco Symphony.

Kreisler, Recovered, to Open Tour in January

FRITZ KREISLER

Details about Fritz Kreisler's tour, which is now scheduled to begin in January, have been announced by NBC Concert Service. The violinist will limit his activities for the current season to twenty-six engagements, of which sixteen will be with orchestra.

Kreisler's first public appearance since his accident will be on Jan. 9 as guest soloist with the Philadelphia Orchestra in its home city. Five other engagements are scheduled with this orchestra—Jan. 10 and Feb. 9 in Philadelphia, Jan. 13 in Washington, Jan. 14 in Baltimore, and Feb. 10 in New York.

The violinist will play with the Pittsburgh Symphony, Jan. 23 and 25; Kansas City Philharmonic, Feb. 3 and 4; Cleveland Orchestra, Feb. 19 and 21; St. Louis Symphony, March 6 and 7; Chicago Symphony, March 12 and 13. He will give recitals in Boston, Elgin, Knoxville, Columbus, Chicago, Trenton, Washington, Buffalo, Charleston and Hartford.

Kreisler is said to be completely restored in health and is practicing daily both on the violin and piano. The latter instrument, according to Mrs. Kreisler, he plays even better than the violin.

AT CENTRAL CITY, COLO., FESTIVAL a reunion was held between three operatic "musketeers." Edward Johnson, the Metropolitan Opera's general manager, wearing a beret, was an interested spectator of the performances in which John Carter, tenor, left, sang leading roles. John Brownlee, baritone, right, was another artist from the Metropolitan appearing in the festival.

Will Aid Composers

American Academy in Rome Will Award Prizes in 1942

Since present world conditions prevent the sending of fellows to Rome this year, the American Academy in Rome plans to hold a special competition in 1942 for a cash prize of $1,000. In addition, four or five prizes of $25 each will be awarded "for outstanding compositions submitted by candidates other than the winner of first prize."

Candidates must file applications not later than Feb. 1 with the executive secretary of the academy, at 101 Park Avenue, New York. Two compositions, one either for orchestra alone or in combination with a solo instrument and the other for string quartet or some ensemble combination, such as violin and piano sonata, or trio for violin, cello and piano, or other combination of chamber instruments, must be submitted at the same time. Songs or short piano numbers are barred.

Unmarried men, under 31 years of age who are citizens of the United States are eligible. It is expected that the winning work will be broadcast.

Martinelli to Be Chicago Opera Artistic Director

CHICAGO.—The board of the Chicago Opera Company has confirmed the appointment of Giovanni Martinelli, eminent tenor, as artistic director of the company for the coming season.

Fortune Gallo is the recently appointed general manager.

Mr. Martinelli will continue his singing career and will be heard this season with both this organization and the Metropolitan Opera.

Newark Civic Grand Opera Sponsors 16 Performances

The 16 operatic performances, on Saturday evenings beginning Nov. 29, to be given in Newark, N. J., this season will be sponsored by the Newark Civic Grand Opera Association, Santo D'Alia, president, according to Alessandro Pernice, general director. Last season this association gave nine performances in Newark in conjunction with the New Jersey Opera Association, which participated as the chorus. William Spada is conductor.

The Forgotten Man OF TOMORROW IS THE MAN WHO STOPPED HIS ADVERTISEMENT OF YESTERDAY

Chicago Symphony And Opera Forces Plan Major Season

Verdi's Masked Ball to Open Latter Series, Nov. 8

(*Continued from page* 3)

plete the one-hundred and thirteen concerts, ten will be played in Pabst Theatre, Milwaukee, and four single out-of-town engagements will be given in Battle Creek and Ann Arbor, Mich., Toledo and Columbus, O.

Thirty-one guest artists have been engaged. Nine are new and one is making his first appearance in Chicago since 1923. Those chosen for the twelve Tuesday programs are: pianists, Ethel Bartlett and Rae Robertson, Alexander Brailowsky, Robert Casadesus and Reginald Stewart; violinists, Mischa Elman, Zino Francescatti, Yehudi Menuhin, Nathan Milstein and Erica Morini. Only one cellist is named, Edmund Kurtz, principal of that section with the Chicago Symphony.

The list for the Thursday-Friday concerts is imposing and consists of Claudio Arrau, Béla Bartók, Robert Casadesus, Edward Collins, Vladimir Horowitz, Darius Milhaud, Guiomar Novaes, Sergei Rachmaninoff, Bartlett and Robertson, pianists; Mischa Elman, Zino Francescatti, Carroll Glenn, Jascha Heifetz, Fritz Kreisler, Yehudi Menuhin, Nathan Milstein, Robert Quick, Isaac Stern, John Weicher, violinists; Gregor Piatigorsky, cellist; William Primrose, violist. The composer-conductor, Carlos Chavez, will lead the orchestra in two concerts.

Chicago Opera Announces Its Plans

It is predicted that the Chicago Opera Company will enter a new era of prosperity during the regime of Generalissimo Fortune Gallo. A Masked Ball will open the season on Nov. 8, with a cast starring Elisabeth Rethberg, Jussi Bjoerling, John Charles Thomas and other favorites. Emile Cooper will conduct.

After the gala opening, which is to be an out-of-subscription affair, the five weeks' season will be launched with a performance of Carmen on Nov. 10 with Gladys Swarthout again assuming the title role and supported by a cast of merit. Bidu Sayao is to make her debut here as Rosina in The Barber of Seville at the first Saturday matinee, and will have as her *vis-à-vis*, Tito Schipa.

In the evening of the same day a revival of La Fille du Regiment will make us acquainted with Lily Pons' Marie; Raoul Jobin's Toni, and Salvatore Baccaloni's Sulpice. Gennaro Papi, who has been engaged for two performances as guest conductor, will appear on this occasion for the first time in several years.

Another gala presentation is announced for the following Monday night when Otello brings to the fore Giovanni Martinelli (newly appointed artistic director) and Lawrence Tibbett as the two protagonists in the Verdi music drama.

During the first week we are also to hear Josephine Antoine, Karin Branzell, Richard Crooks, Richard Bonelli, George Czaplicki and other noted singers retained by Gallo.

The Littlefield Ballet will help in making each production impressive. William Wymetal has been secured again as stage director.

At this writing, $40,000 has been subscribed by regular patrons and, if all goes well, the management expects an average of 75 per cent capacity will be the rule.

(*Please turn to page* 14)

Photo by Clifford Scofield

DR. JOHN FINLEY WILLIAMSON CONDUCTING AT NORTHFIELD, MASS., recently, in the Festival of Sacred Music. The Westminster Choir College, of which Dr. Williamson is president, conducts a choral and vocal camp at Northfield every summer and presents festival programs.

IGOR GORIN and his wife, MARY, leaving Havana where the baritone was heard in two recitals for the Sociedad Pro Arte Musical. Mr. Gorin then appeared with the Miami, Fla., Symphony in that city and Fort Lauderdale and with the Portland, Ore., Symphony under Paul Le May. The couple vacationed in Hollywood.

GEORGE CHAVCHAVADZE AT CHATEAU LAKE LOUISE in the Canadian Rockies, during his Pacific Coast tour for the Queen's Canadian Fund for Air Raid Victims. The noted Russian pianist is seen with Victoria Glacier above the lake in the background.

Federation Adds New $1,000 Prize For Young Artists

1943 Biennial Convention to Be Held in Detroit

CINCINNATI, O.—A decision to hold the next Biennial Convention of the National Federation of Music Clubs in Detroit during 1943 was announced at the Board Meeting of the Federation, which took place in September here, with Mrs. Guy P. Gannett of Portland, Me., new national president, in charge. The dates of the convention will be made public later.

It was announced that the directors of the National Federation have added another $1,000 biennial award to the three previous ones. There will be two such prizes for young singers, one for men and one for women.

A feature of the board meeting was a luncheon at Hotel Gibson, at which Mrs. Edgar Stillman Kelley presided. Mrs. Kelley was elected chairman of the Chamber Music Department. Dr. John Warren Erb was unanimously elected chairman of the Choral Department, and will conduct the massed chorus at the next biennial.

A recital was given by David Smith, sixteen-year-old pianist, winner of the Kelley Junior Scholarship of the Federation. Maria Maximovitch, soprano, also was heard. Local arrangements were in charge of Mrs. John A. Hoffmann.

WGN Schedules Recitals for New York Town Hall

WGN Concerts will present the following artists in recital at Town Hall, New York, during October and November:

Anne Judson, contralto, Oct. 19; Marcus Gordon, pianist, Nov. 7; Eric Rosenbluth, violinist, Nov. 16; Isaac Stern, violinist, Nov. 19; Egon Petri, pianist, Nov. 24.

November dates are to be selected by Karin Branzell, contralto; Sidney Foster, pianist; and Dougherty and Ruzicka, duo-pianists.

BRUENNHILDE PLAYS TRUMPET. Grace Adams East, concert trumpeter, enjoying the breezes at the Naval Air Station at Lakehurst, N. J.

Photo by Alfredo Valente

DISCUSSING THEIR GOLF SCORES

rather than plans for the season, Gladys Swarthout, Metropolitan Opera mezzo-soprano, and her husband, Frank Chapman, baritone, are seen on the links of the Onteora Club, at Tannersville, N. Y. Miss Swarthout is commuting during the autumn from her Catskill Mountain home for concert and radio engagements, which include the recently added Sunday afternoon series over CBS, known as The Family Hour.

Mexico City's Opera Season

(*Continued from page* 3)

performance. It is true that with the departure of the tourists this activity will cease, for the time being, but it is an encouraging sign to see the great number of Mexicans who go to concerts nowadays compared to the small, restricted group of previous years.

The Mexican Symphony Orchestra under the brilliant direction of Carlos Chavez has just closed its twelfth season to the regret of all subscribers, who would like to have seen it prolonged, if possible, throughout the month of September. As always, Chavez's program revealed a consistently high musical standard coupled with a flair for the novel and unexpected that has made this organization perhaps the best of its type in all Latin America.

Stravinsky and Beecham Conduct

Two guest conductors shared honors with Chavez this season. It is impossible to imagine a greater contrast than that between the dynamic, impetuous Stravinsky and the precise, almost Victorian charm of Sir Thomas Beecham. This policy of guest conductors was introduced by Chavez a couple of years ago and has given such excellent results that it will probably become a permanent innovation.

Among works heard here for the first time, Bartok's Divertissement for string orchestra was vigorously applauded, as was Ravel's Piano Concerto for Left Hand, which found a sensitive, brilliant interpreter in the French pianist, Robert Casadesus. Other compositions new to Mexico were Geminiani's Concerto Grosso in E Minor, Rossini's Overture to Il Signor Bruschino. Vivaldi's Symphony in G Major and Stravinsky's Symphony in C, the last conducted impeccably by the composer.

Young Mexican Composers Heard

The younger Mexican composers were even more plentifully represented this year than last, with the added advantage that the new music is in every way superior technically to anything we have heard before. The only exception to this is Bernal Jimenez's symphonic poem, Night in Morelia, a rather heavy, unoriginal Wagnerian treatment of a musical theme that required a light, impressionistic touch. Salvador Contreras's Corridos, for orchestra and chorus, and Blas Galindo's tropical Sones Mariachi were matured and disciplined reconstructions of native themes.

One can only wish that the younger composers would realize that folklore, no matter how rich and varied, has its limits as an inspirational source and it is quite time that they embraced broader horizons. One composer who realizes this is Luis Sandi and his composition, North, reveals a talent that is maturing deftly and with great promise.

Opera Season Breaks Records

The official opera company of the Fine Arts Palace, known as the Opera of Mexico, closed its first season with the knowledge that its nineteen performances had been given to crowded houses and its advance subscription broke all records—an unanswerable challenge to all those die-hards who insist that opera will never pay in Mexico.

The Opera of Mexico was organized this year with the direct financial aid of President Manuel Avila Camacho. President of the Board of Directors is Senora Anita de Icaza; Secretary, José Barros Sierra and treasurer, Waldo Morali. Direction of the opera was in the hands of Franz Steiner, formerly of Vienna and Salzburg; stage director, Wilhelm von Wymetal, now with the Chicago Opera; musical director, Carl Alwin of the Chicago Opera; chorus director, Eduardo Hernandez Moncada.

Of the four subscription operas, only one had ever been heard here before and that, of course, the perennial favorite, Carmen. The Bartered Bride, which opened the season, was performed for the first time in a Spanish version. Die Walküre was, it is true, sung here some fifty years ago, the records say, but for the present generation it was quite unknown. Salome completed the repertoire, with two extra performances of The Magic Flute.

Due to an unfortunate illness, Marjorie Lawrence, who had already begun rehearsals, was forced to withdraw from the cast and her role in Die Walküre was taken over by Dorothee Manski and that of Salome by Rosa Pauly. Despite the very short notice, Miss Manski and Mme. Pauly had spectacular successes.

(*Please turn to page* 26)

Buenos Aires Public Delights In Premieres of 2 Native Scores

Mozart and Wagner Operas Restored under Baton of Kleiber—Grace Moore Applauded in Bow

By JORGE M. WHITE

BUENOS AIRES.—Lin Calel, opera in one act with music by Arnaldo D'Esposito and libretto by Victor Mercante, had its successful premiere at the Colon.

Like many other composers of this country, D'Esposito, assistant conductor of this theatre, has been inspired by an Indian legend of Patagonia during the early Spanish conquest. The dramatic action has a happy ending. The music shows modern technic, but a few influences.

The spectacular scenery by Hector Basaldúa and Margarete Wallmann's fascinating choreography for the nightmare scene were features. An excellent performance, under Ferrucio Calusio's direction, enlisted Isabel Marengo, Pedro Mirassou, Marcelo Urizar, Jorge Danton, Sara Cesar and Angel Mattiello.

New Ballet Productions

The evening was completed with two new ballets, the premiere of La Infanta, with music by the Argentinian composer Alfredo Schiuma, and the first Colon presentation of The Three-Cornered Hat by Manuel de Falla. La Infanta, based on Oscar Wilde's story, has a score of classical facture despite a few modern touches. The production was supervised for Spanish color by Paco Aguilar, member of the noted lute quartet. Of the interpreters, Angeles Ruanova's graceful delineation of the Infanta and Angel Eleta's impressive portrayal of the Dwarf scored in the Schiuma ballet. Dora del Grande, Michel Borovsky and Louis le Bercher excelled for their dashing interpretations of the Falla work. Juan José Castro was the brilliant orchestral leader.

Nozze di Figaro Restored

The homages to Mozart in commemoration of the 150th anniversary of his death continued with a restoration of Nozze di Figaro under the baton of Erich Kleiber, in his first seasonal appearance. Presented with regie by Dr. Otto Erhardt, the performance was effectively staged and sung with remarkable care for style, classical line and rococo graces. The large cast included Judith Hellwig as an accurately intoned and histrionically gracious Susanna; Marita Farell, a newcomer to the Colon, as a tonally suave Cherubino; Irene Jessner as the Countess; Alexander Kipnis in a magnificent delineation of Figaro, sung with tonal opulence; Victor Damiani as a distinguished Count. Salvatore Baccaloni and Lidja Kindermann presented an irresistibly funny couple as Don Bartolo and Marcellina, and vocally gave richness to the sextet of the third act. Rogelio Baldrich and Amanda Cetera were highly effective as Don Basilio and Barbarina.

Meistersinger Sung

Wagner's Meistersinger was also performed under Kleiber's baton in a luminous reading, with Charles Kullman in his first Argentine appearance as Walther. Judith Hellwig and Irene Jessner alternately sang Eva, both displaying purity of tone. Herbert Janssen's convincing impersonation of Hans Sachs was sung with musicality and feeling. Kipnis gave a dignified delineation of Pogner. Fred Destal presented an impressive characterization of Beckmesser. Lidja Kindermann was a most effective Magdalena, and Alvaro Bandini and J. F. Wenning alternately sang David. The chorus magnificently voiced their part under the direction of Terragnolo, following the stage conception of Dr. Erhardt.

Grace Moore in Argentine Bow

Following successful appearances in Brazil as operatic prima donna, Grace Moore made her Argentine debut on Sept. 6 at the Colon before a large audience. Gorgeously costumed, looking exceedingly charming, Miss Moore opened her recital with Depuis le jour from Louise. Her lovely, warm tones, which easily reached every corner of the vast auditorium, her engaging stage presence and facility of gesture and expression immediately conquered her listeners. The program listed works by Bizet, Debussy, Arensky, Tchaikovsky, Malotte, Clutsam, German, Quilter and Puccini, Isaac Van Grove was the accompanist. The soprano also appeared on Sept. 10 at the U. S. A. Embassy in a charity concert and later in the evening a radio recital by L. R. 3 Radio Belgrano, with an orchestra conducted by Mr. Van Grove.

A young violinist from California was presented by the Lomas Reciprocal Concerts Association at the Ateneo. The newcomer, Giuseppe Cusimano, included in his opening recital Tartini's Devil's Trill Sonata and the Concerto by Sibelius as major works, revealing admirable tone, precise technic and a highly promising temperament.

FAR FROM WAGNERIAN REALMS

at the Metropolitan was Emery Darcy, young American tenor of the company, as he took a turn at the oars while on vacation at White Lake, Mich.

Columbia Concerts Heads Define Policies

(*Continued from page* 3)

This group of managers in December, 1930, merged their individual organizations.

Bookings Higher This Year

Mr. Judson, as president, told the annual meeting of stockholders, which confirmed the acquisition of stock forming the new corporation, that the prospects for the forthcoming season are extremely bright, bookings being "considerably in excess over those for last season at the same date," according to the announcement. The national crisis, he said, has proved that music is no luxury and the increase in business is not confined to large cities and special communities but is distributed throughout the entire country.

Mr. Judson added that the rise in bookings is not concentrated on tours of "headliners"; medium-priced artists and younger ones "are all profiting by the expanding market."

The artists' list of the corporation has been sent out and shows 114 artists under its management for the 1941-42 season, as compared with 118 for last season. Several adjustments have been made and new artists added.

These shifts in artistic personnel are explained as the normal seasonal adjustments and the artists remain with the specific division of Columbia Concerts which previously managed them.

Mr. Coppicus and Mr. Schang direct the Metropolitan Musical Bureau list; Lawrence Evans and Jack Salter divide the artists of Evans and Salter, Inc., under new division names of Lawrence Evans Artist Management and Jack Salter Artist Management. Mr. Judson heads Concert Management Arthur Judson, and Mr. Parmelee and Mr. Mertens are in charge of Haensel and Jones.

Community Concert Situation Clarified

As the director of Community Concert Service, Mr. French under date of Sept. 12 sent an open letter to committee members of Community and Co-operative Concert Association clarifying the situation and explaining, in response to inquiries, what effect, if any, the severance of relations between the broadcasting company and the managing corporation would have on Community and Co-operative Concerts.

Mr. French pointed out that Columbia Concerts Corporation "was always a completely independent organization and the stock transfer had no effect whatsoever on any artist, employee, or customer of Columbia Concerts." He said the relationship with Columbia Broadcasting System "has always been a happy one" and the change had been made only because "the Federal Communications Commission, which had no interest in, or jurisdiction over, the concert business, recently indicated that it thought broadcasting companies should not be active in such fields as artist management."

Mr. French continued:

"Let me make it clear that there has not been the slightest governmental investigation, interest, or disapproval in the affairs of the concert business, or in any part of it, including our part."

Mr. French then explained "how Community Concerts became associated with Columbia Concerts Corporation and the CBS," pointing out that "the organized audience movement was originated over 20 years ago before broadcasting companies had assumed any importance" and that since the idea "was originally promoted under the most adverse conditions and had no concert management backing," it had to "grow strictly on its merit."

WARD FRENCH (left) and ARTHUR JUDSON

"Eleven years ago the CBS brought about the merger of five leading artist bureaus to form the Columbia Concerts Corporation," Mr. French wrote, and one of the factors which inspired it "was the urgent need for the expansion of the Community and Co-operative Concert plan."

Functioning During Depression

As a result, he continued, even during the depression "the Community Concert Service was able to function and keep great music alive in a multitude of cities only because it was supported by the combined strength of these affiliated bureaus." Even during the bank holiday, he pointed out, which "came at the very height of a concert season and found artists and concert attractions, even symphony orchestras, scattered on tour throughout the length and breadth of the United States and Canada" and when concert funds "in every single city were frozen tight and in innumerable instances were wiped out entirely by bank failures," the Community Concert Service "delivered every concert on schedule without one single default and completed the season according to contract with every single city."

Community and Co-operative Concert Service, he said, "enjoys the confidence of artists, committees and public alike" because "that confidence has been earned by a continuous record of faith-keeping performances."

No Plan to Reduce Number of Cities

Mr. French's letter continues:

"Following the publication of the July issue of the Musical Courier, I also received many inquiries about an article which appeared in this issue, the latter part of which was sub-headed 'Columbia Concerts Developments'. Under this heading certain statements were made which have no foundation in fact. The publishers of the Musical Courier, for reasons best known to themselves, did not contact a single executive of Columbia Concerts or Community Concerts for either information or verification on the subject matter in this article.

"I want to assure you that *no plan to reduce the number of cities serviced by Community or Cooperative Concerts has ever been contemplated or dreamed of;* that 40 or 50 cities will absolutely NOT be eliminated;—that the organization personnel remains substantially the same, and that Columbia Concerts are NOT changing any policies or dropping any artists. *The latest revised list of Columbia artists and attractions, mailed this week, shows the same number of artists as last year and the same proportion of younger artists.*"

Mr. French added this further information as to how Community Concerts "stands in the opinion of artists," adding:

"I suppose you know that concert artists have a union called the American Guild of Musical Artists (AGMA), of which Lawrence Tibbett is president. Columbia Concerts has an agreement with AGMA dated March 29, 1939. In this agreement Paragraph 9 starts with the following preamble: 'The parties hereto agree that the proper extension of the Community Concert Association plan is mutually beneficial to them and *is in the Public Interest,*' *etc.*

"This is well put. Community is indeed in the public interest. That is the underlying steel in its structure. This fact was even recognized by the United States Government, which up to now has specifically exempted Community and Co-operative Concert Associations from the provisions of the amusement tax law."

Mr. French cites statistics to show that in the past year approximately 1,300 concerts in over 340 cities of the U. S. and Canada were presented by "Community and Co-operative Concert Associations" and over 150 artists and attractions were presented, including 12 major symphony orchestras.

He said that "close to 1,000,000 annotated programs were edited and supplied by the service office for these concerts and the audience totalled slightly in excess of this number." Mr. French then noted that:

"The principles which made possible this very considerable musical activity are the same today as when Community Concerts were founded."

Principles Outlined

The principles were listed as "the elimination of financial risk, deficits and guarantors," the "maximum result from a minimum of local promotional effort," "professional organization and campaign assistance always on hand" and "a service office in New York and Chicago continuously looking after the needs of Community and Co-operative Concert Associations."

Explaning the first of these principles, he stated that "it is an easy thing to announce an artist series. The hard thing to do is to pay for one" and the safe thing is to "present what you can safely pay for and raise the money in advance." He added:

"Community and Co-operative Concerts are flourishing today in cities where concerts were formerly either extremely limited because of financial difficulties, or actually non-existent because of this old plan," which he referred to as opening a series of attractions to single admissions rather than having the organized audience plan.

He said that "Community and Co-operative Concerts" are based on "permanency" and that "you cannot have permanency in your concert activities with financial risks; deficits ruin concerts regardless of whether local guarantors or a New York concert management assumes the loss," because neither "can afford to foot deficits very long unless in the last analysis the public itself buys enough tickets to pay the bills." When such a condition comes about, he said, "then come the inevitable substitutions, then cancellations, and the old cycle is again complete."

Securing Maximum Results

Regarding the securing of "maximum results from a minimum of local promotional effort," Mr. French commented on the time when "brave souls" who presented a concert series in their city "worked and worried from the beginning of the season to the end and never knew how they were going to come out financially" and contrasted the "struggles to make up deficits" with the "Community-Co-operative Concerts today, where a brief period of preparatory work, followed by a one week's membership campaign, completes the whole effort for the season."

He said that Community and Co-operative Concerts have "functioned so smoothly over a long period of time" because each association "has had the constant guidance of an impartial, non-resident organizer" who "performs many vital services that are impossible for a resident committeeman." Many of the functions of the organization director which are "most important to the success and continuance of your Association," Mr. French pointed out, "completely escape the recognition of the committee because they are psychological, inspirational or tactfully not mentioned."

Needs of Audiences

Explaining the last of the principles underlying the organization, Mr. French said that "prior to the establishment of the organized audience plan, all concert management offices were designed principally to service the needs of artists," while through "the Community Concert Service, you have at last an office organization designed principally to service the needs of audiences."

"Since artists need audiences and audiences need artists, this is indeed valuable progress for all concerned," he concluded.

Expressing the appreciation of his organization for the "confidence and co-operation which we have enjoyed from so many music lovers throughout the country for so many years," Mr. French completed his letter as follows:

"We appreciate the faith you placed in us in adopting our concert plan in the first place and we also appreciate that the plan has been a universal success only because you have made it a success with your enthusiasm, confidence, and hard work in your own individual city."

Oregon Season Booking

Portland Plans Orchestral and Recital Series

PORTLAND, ORE.—Particulars have not yet been given out as to Portland's symphony fare during the coming season. It is understood, however, that the Portland Philharmonic Orchestra, with Charles Lautrup conducting, will present ten concerts during the winter and spring.

The Ellison-White Bureau's Greater Artists Series for 1942 will get under way in November. Attractions engaged for the series are: Paul Robeson, Grace Moore, Zino Francescatti, Artur Rubinstein, the Ballet Russe de Monte Carlo, John Charles Thomas, and the Seattle Symphony under Sir Thomas Beecham.

D. L. P.

Charles L. Wagner Tells What's Wrong with Concerts

"If the Theatre is educational, how about Music?" asked Charles L. Wagner, impresario.

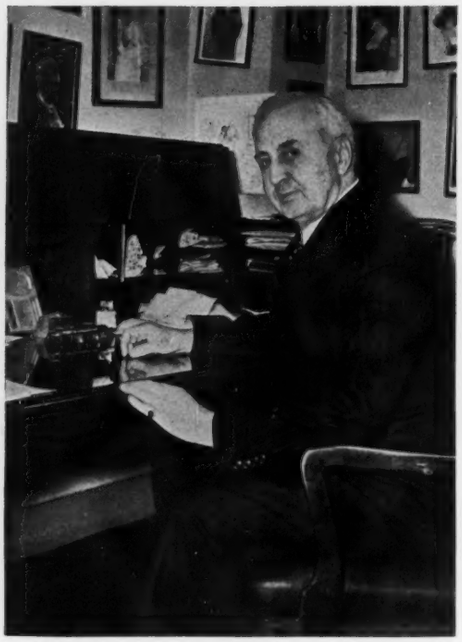
Mr. Wagner was discussing the tax situation which music faces this year in view of the large defense assessments lately voted in the bill at Washington. He declared that music managers should advocate complete repeal of all taxes on *free* tickets. The Theatre used to have that privilege, and the Opera was tax free, and why should concerts be taxed on complimentaries? "I believe," he said, "in full taxation for all commercial entertainment."

"Washington has entered the situation, as is shown by the readjustment of the Columbia and the NBC.—Read this; under date of June 20, 1941, the Treasury Department has sent me this ruling:

> "'Under the provision of this section a civic or community membership association is entitled to exemption from collective tax on admissions to concerts conducted by it, whether the talent for the concert is secured from subsidiaries of the broadcasting companies or from some other source.'"

Photo by Ella Barnett

CHARLES L. WAGNER



All One Happy Community

"Next season we will establish both civic and community courses," he added drily, "and that reminds me of a story.—An Irishman dropped into a restaurant and saw an Englishman seated. He had on a yellow vest and tie and ordered orange juice, pancakes and maple syrup. The Irishman sat down opposite, looked the Englishman straight in the eye and said: 'Waiter, bring me green turtle soup, a green lettuce salad and a crême de menthe —and I'm looking for someone to make a remark!'

"That matter of taxes is something that might engage the interests of a Managers' Association again, for we did get good results in the olden days. All we need is more managers, fewer agents and no angels. We must all agree it will be better to have competition and for that reason I think the readjustment, as proposed in Washington, will be beneficial.

"Don't think I want the Civic and Community Courses to stop. Not at all. They have done some very fine work in building courses and can do more, as long as they are legitimate and play the game entirely fair. When their committees want artists from other managements, say 'okay,' and above all announce their artists in advance and *deliver* them.

What's Wrong with Concerts?

"What's the matter with the business? Nothing. It's the managers, or rather, the agents and some of the artists. Many local managers have, in the past, been afraid to take new artists, or to buy from independent managers. I can quote dozens of cases—but they are waking up.

"Personally, I feel very grateful for the support accorded me and my artists by the public. I am more sympathetic than ever to young artists. When an artist stops growing, however, I am through with him. Other managers, especially large combinations, cannot afford to be patient with artists. They are not creative, in most cases, just 'born short' musically.

"I can afford to wait two or three years for a career to crystallize. Take the case of Rosalyn Tureck. I was impressed from the beginning by this artist, but it is only lately that the critics and some of the public have awakened to the fact that here is perhaps the greatest woman pianist since the days of Teresa Carreno.

Opera on Tour

"Or, take the case of The Barber of Seville Company. Its success naturally brought forth a great many imitators. All kinds of agents and shoe-string managers presented guinea pig opera costumed and full dressed. But they are not pig, and they didn't come from Guinea.* The success of the company was so great that every town which took The Barber of Seville last season is taking Don Pasquale this year. We have fifty dates for the two companies and could not accept any more because the members must get back for rehearsals at the Metropolitan Opera, which opens a week earlier this season. Both operas are magnificently staged, and costumed and are presented under my own name.

"What this business needs is brains and ideals. A short list of artists is beneficial if a manager has ideals. I feel I have had the best artists of their kind, but it is not a question of what I think or feel, but what the public believes. I believe I have convinced them that a Wagner attraction means a best attraction.

"In closing, I like this quotation from the Bible, and I can always get good advice from that Book:

> "'Ask, and it shall be given you: seek, and ye shall find; knock, and it shall be opened unto you.'"

"But don't just knock!"

*Guinea pigs are only used for experiments, anyway.—C.L.W.

St. Louis Opera Ends with Surplus

ST. LOUIS, MO.—Closing its twenty-third annual season, the St. Louis Municipal Opera, during its twelve week run, broke all-time records. Only one performance was cancelled on account of rain, and the season's total attendance for eighty-seven of these was 811,433. The final performance was viewed by 11,232 persons and, according to opera officials, 5,000 were turned away.

The American premiere of the London operetta success, Balalaika, was the closing bill. It proved one of the most spectacular productions presented by the organization, Nancy McCord, Arthur Kent, Helen Raymond, William Lynn, Ruth Urban and Joseph Macaulay headed a large cast which kept the dramatic action at high pitch. The musical score, especially after the middle of the first act, is of superior quality. The logical construction of the play, its interesting story and its beautiful ballet episodes make Balalaika worthy of repetition.

Special mention for individual successes during the season must go to Norma Terriss for her unforgettable performance in Bittersweet; and to Bob Lawrence for his superb d'Artagnan in The Three Musketeers; and, among the productions staff, to Jacob Schwartzdorf, whose musical direction was always distinguished, and Watson Barratt, for his artistry in scenic designing.

This year's financial success is expected to yield a surplus large enough to cover the deficits of 1939 and 1940. The guarantors, who have never lost a dollar since Municipal Opera was started, have already been reimbursed for the amounts they advanced at the beginning of the season.

Wilfred Pelletier, Metropolitan Opera conductor, spent three days in St. Louis hearing applicants for this year's Metropolitan Opera Auditions of the Air, and was honor guest at a luncheon given by the St. Louis Grand Opera Guild. The auditions, held at Radio Station KSD, attracted a large number of aspirants, and the few chosen will be announced shortly.

O. C.

ZINO FRANCESCATTI,

French violinist, who with Mme. Francescatti has returned to New York after a summer spent in California, is seen about to take his first flying lesson.

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Symphony Orchestras Announce Series

(*Continued from page* 3)

chestra in one New York concert in addition to two pairs of programs in Philadelphia. The British conductor-composer will conduct for six weeks at the Metropolitan and is booked for five appearances with the New York City WPA Symphony. Mayor LaGuardia's plans for the last-named ensemble include appearances of Fritz Reiner and Reginald Stewart, the latter conductor-pianist now head of the Peabody Conservatory. Valter Poole and Maurice Abravanel are also listed.

Mr. Ormandy will also share the Philadelphia podium with his associate, Saul Caston, and with Sir Ernest MacMillan. The Canadian conductor's American appearances heretofore have been limited to radio programs of the NBC Symphony.

Mr. Ormandy also plans to present two Bach transcriptions which he made this summer. Sir Thomas may also list one of his arrangements. No mention has been made concerning American scores with the exception of Roy Harris although he is styled as "the first of many American composers to contribute to Mr. Ormandy's programs." Villa-Lobos, however, is definitely scheduled for a hearing. American artists are numerous among the list of assisting soloists.

Cleveland and Detroit Have Active Schedules

In Cleveland Dr. Rodzinski is expected to share the podium with his associate, Rudolph Ringwell and Efrem Kurtz. Among the new works promised is Samuel Barber's concerto with Albert Spalding as soloist and works by Randall Thompson and Virgil Thomson. A new concertmaster has been named, Hugo Kolberg taking the place of Josef Fuchs. The latter is to be soloist with the ensemble during the season.

Announcements from further west indicate that the Detroit Symphony will again function under guest leaders. These will include Bruno Walter, Howard Barlow, Victor Kolar, Edwin McArthur, Sir Thomas Beecham, Herman Adler, Tauno Hannikainen and Désiré Defauw.

On the Pacific Coast the guest policy will also be observed with the Los Angeles Philharmonic podium occupied by John Barbirolli, Bruno Walter, Alfred Wallenstein and George Szell.

Controversy in Boston

Definite word concerning the plans of the Boston Symphony will probably await the return of Serge Koussevitzky. Already it is reported that the Union's leader, James C. Petrillo, threatens again to invade the calm of Boston, which thus far has resisted his attempts to unionize this orchestra, the only major ensemble not under the Petrillo banner. Not only the plans of the orchestra, in its relations with soloists, but the engagement of Dr. Koussevitzky as guest of the New York Philharmonic are reported at stake. Arthur Judson, manager of the latter ensemble, pointed out that Dr. Koussevitzky is not scheduled to appear until late in the season.

Other Ensembles

A second touring season is planned by Vladimir Golschmann for his St. Louis Symphony. Mr. Golschman, always a friend of the American composer will again emphasize native works.

Jacques Singer plans to pursue the "good neighbor" policy by selecting a Mexican artist for one of the programs of the Dallas Symphony.

Mr. Barbirolli, in addition to his Philharmonic and Coast engagements, will be guest leader of the Seattle Symphony for two weeks and also conduct the Cincinnati Symphony.

Plans for the Chicago Symphony, announced elsewhere in this issue, include the appearance of Carlos Chavez in programs of his own works in February.

Jose Iturbi returns to his Rochester Philharmonic for another season.

The Pittsburgh Symphony will again have Fritz Reiner at the helm for its season, while Fabien Sevitzky once more returns to the Indianapolis Symphony, where for some years he has been active as an exponent of the American composer.

The American composer, or more particularly the Pennsylvania composer, enters into the plans for Guglielmo Sabatini's Pennsylvania WPA Symphony. He plans to present a native score at each concert, with Pennsylvanians having the option and all works to be selected after having been submitted to him.

Dr. Hans Kindler was the first to inaugurate the new symphonic season when he conducted the first of the Pops of the National Symphony in Washington, D. C., on Sept. 22. These will continue for three weeks.

10 Programs for Les Concerts Symphoniques

Désiré Defauw will open the new season of Les Concerts Symphoniques of Montreal on Oct. 21. Except for the Jan. 13 program, when Sir Ernest MacMillan will preside, the entire series will be under Mr. Defauw's baton. The season concludes on March 24 with Alexander Kipnis, Metropolitan Opera bass, as soloist.

Eileen Borwell Sings at Red Cross Benefit

Eileen Borwell, South African soprano, recently gave a concert at the English Speaking Union, New York, for the benefit of the South African Red Cross. Her program included two Handel arias, French-Canadian and English folksongs and a group in Afrikans, one of the two official languages of South Africa.

Miss Borwell made brief comments introducing these numbers. She has been heard in Canada on programs of the Canadian Broadcasting Commission and in recital in New York at the Three Arts Club.

SASCHA GORODNITZKI, pianist, begins his twelfth American tour and gives the first of seven New York concerts on Nov. 1 when he opens the 14th Concert Series of the Columbia University Institute of Arts and Sciences. His tour will cover the South, the West and take him to Havana, Cuba.

Peaceful Musical Arts Abound In Palestine Despite the War

By DR. PETER GRADENWITZ

(*By Clipper Air Mail*)

TEL-AVIV, PALESTINE — Though one may read in American newspapers of dangers menacing the people of Palestine as the war in the Middle East develops, the pursuit of peaceable arts and culture continues here as before.

The chief attractions of recent Palestine Orchestra concerts were performances of local composers' works and the appearance of local talent in solo tasks. Among the latter were the young pianist Ella Goldstein, who gave a brilliant reading of Rubinstein's 4th piano concerto; and the first viola player of the Symphony, O. Partos, in Berlioz's Harold in Italy, and again in his own transcription of Karl Stamitz's viola concerto in D major in a historical series for the young generation.

There was also the first performance anywhere of a highly original Concertino for solo trumpet and orchestra by Joseph Kaminsky (orchestra violin principal), performed by Abraham Hoenigsberg, and conducted by the composer. The movements are Un poco Vivaldi (being a travesty on a hackneyed theme of Antonio Vivaldi), Improvisazione, and Tarantella. The composition enriches a none too extensive repertory.

An American Negro tenor, Paul A. Smith, made his first appearance in Jerusalem and Haifa and is scheduled for some appearances with the Symphony Orchestra later in the season. His program offered operatic arias, and American songs and Spirituals. He was assisted by the pianist Bernstein.

Concerts were given by the Palestine Broadcasting Orchestra, and among the more important presentations figured two Handel oratorios, Israel in Egypt and Messiah, and operatic excerpts from Mozart's Entführung, Verdi's Trovatore, and Beethoven's Fidelio.

Chamber music included offerings by the Bergman-Quartet, with Jochanan Pagener, piano, various programs by the Zezalel Museum in Jerusalem, an interesting piano recital by Alexander Buch (premiere of a new Toccata by E. W. Sternberg, of Tel-Aviv), a program of contemporary music by Erich Toeplitz, flutist, and E. Friedman, pianist, assisted by H. Alexander (piano) in Stravinsky's Concertino for two pianos.

A new company, The Palestine Folk Opera, gave a spirited performance of Johann Strauss' master operetta, The Bat, in a Hebrew version by Ephraim Trochae, and under the baton of Marc Lawry. Anny Sacher-Singer, as Rosalinde, and Irene Zoltan, Adele, scored the highest success among the protagonists.

The lighter side of music came to its own in the Revue of the Jerusalem Dramatic Society of amateurs in their performance of I Can Hear Music by James Riddell and Marcus Watson.

Curtis Quartet Recitals

PHILADELPHIA.—The Curtis String Quartet will be presented by the Chamber Music Society, Inc., of Philadelphia, in recitals at the University Museum Auditorium on Oct. 22, Nov. 5, 12 and 26; Dec. 3; and Jan. 7.

Boosey and Hawkes Mark Anniversary

Celebrate First Year as Managers of Artists—Many Tours Listed

Celebrating their first anniversary as concert managers in the American field, Boosey & Hawkes Artists, Inc., have announced plans for next season. The Schola Cantorum, for the first time, will tour during January and February. Sir Thomas Beecham conducted this ensemble on Sept. 21 in a CBS broadcast.

The American Ballet, Lincoln Kirstein, director, which has been touring South America for several months, will tour in this country. Tours are also being arranged for the Primrose Quartet, which will visit the West Coast for the first time; and for the Saidenberg Symphonietta.

Béla Bartók, composer-pianist, Betty Humby, British pianist, who has been heard during the summer on the radio in this country and Canada; Ruth Posselt, violinist, and Yella Pessl, harpsichordist, will make tours, the latter appearing also in Canada.

NADIA REISENBERG,
pianist, on a recent holiday at Mt. Kisko, N. Y.

New Friends Launch Season in New York on Oct. 26

The sixth season of the New Friends of Music in New York will be inaugurated on Oct. 26 in Town Hall. Ten piano sonatas of Franz Schubert will be played in five concerts by Artur Schnabel. Another innovation will be the inclusion, for the first time, of chamber music by Mendelssohn and Dvorak.

Lotte Lehmann, Adolph Busch, Rudolph Serkin, Hortense Monath, Jan Smeterlin, Harold Bauer, Gregor Piatigorsky, Benar Heifetz, Raya Garbousova, William Primrose, Lois Wann and William Horne are among the soloists. Ensembles to be heard include the Budapest, Primrose, Kolisch, Busch and Gordon quartets and the Trio Pro Musica.

MAURICE EISENBERG AND A GROUP OF PUPILS
at the American Violoncello School which this noted cellist-pedagogue conducted during the summer at the Paper Mill Playhouse, Milburn, N. J. Virtuoso classes and courses in all grades were presented. Mr. Eisenberg's winter classes are now forming.

London Honors Myra Hess As "Proms" Draw Crowds

By HUGH LIVERSIDGE

LONDON.—The first piece of news which most of you will have already heard is that Myra Hess has been made a Dame of the British Empire for her services to music. The second, from Keith Douglas, is that the Royal Philharmonic Society will present its gold medal to Miss Hess during the forthcoming season.

Douglas had also previously told me that he had had the best sound technicians working on the Albert Hall to improve the acoustics. Consequently it was with particular interest that I attended a symphony concert in the Albert Hall on a blazing Saturday afternoon.

By the skilful use of curtains and a large screen at the back of the orchestra the acoustics have been improved enormously. Everything now is reasonably clear—in fact, sometimes, during Cameron's conducting of the London Symphony Orchestra in Bach's Suite No. 3 in D; I wished the acoustics had not been so improved. But in the Brahms Violin Concerto with Albert Sammons as soloist one was indeed grateful for the change. The concert concluded with Beethoven's Symphony No. 4.

It was hot enough sitting in the auditorium, so what conductor Cameron must have felt like at the end of the concert defies description. He was deputising for Keith Douglas, who was indisposed.

Mendelssohn-Schubert at Proms

Recently a promenade audience travelled via Brahms to the melodious Schubert and Mendelssohn.

The Albert Hall was absolutely packed for the auspicious occasion, giving a striking counterblast to the anti-Mendelssohn faction who assert that no music-lovers enjoy this composer's works.

Sir Henry Wood opened with a poetic reading of that delightful fairy music—The Midsummer Night's Dream overture. This was followed by Schubert's Unfinished Symphony—what memories of early childhood this brought back to some! The delightful scherzo from A Midsummer Night's Dream brought further delight, but what was perhaps the sweetest candy of all, the Mendelssohn violin concerto, was saved till the end of the first part. The warm, romantic poesy of the work was particularly welcome in these days of harsh disillusion. The lovely simplicity of the slow movement made an indescribable effect—this despite the fact that the gentleman next to me smoked a particularly evil-smelling pipe throughout.

Tasteful Concertizing

What was perhaps one of the most tastefully compiled recent programs was that offered by Alan Bush and the London String Orchestra at the Wigmore Hall. First item on the agenda was that enchanting old favorite— Corelli's Concerto "Fatto per la notte di natale." Unfortunately a tendency to heavy handedness robbed the slow movements of their benedictory character.

Purcell's Fantasias in 3, 4 and 5 voices were good examples of this English composer's best work. Katharine Stewart did well enough as harpsichord soloist in Bach's concerto in D minor for clavier and orchestra.

Three Pavans from "Lacrymae" or "Seaven Teares" figured in Seaven Passionate Pavans by Dowland (1563-1626) were arranged by Alan Bush. Although Bush has slightly altered the score the works maintain their integral beauty and he conducted them with real feeling. Their dignified fervor and urgency were most attractive. Lastly came a brilliant symphony in B flat for string orchestra and harpsichord by the neglected Carl Philipp Emanuel Bach. This was its first performance in England and Bush did it the fullest justice.

Jean Norris Heard

Like other leading musicians Jean Norris (pianist) has been very busy entertaining troops and concertizing in the provinces—so much so that the provinces' gain has been London's loss. Therefore her followers turned up in force to attend her London Wigmore Hall recital. The program offered something for all tastes. Works by Scarlatti, Rameau, Mozart, showed a clean dexterity. Brahms' Variations and Fugue on a theme by Handel were successfully treated. As a contrast works by the "romantic" Chopin and Debussy were given with real insight and feeling.

The audience was enthusiastic.

Opera Feature Of Convention

Pittsburgh Hears Aida Sung in English by Negro Cast

PITTSBURGH.—Presentation of Verdi's Aida by an all-Negro cast climaxed the week of events marking the 21st annual convention here of the National Association of Negro Musicians, of which Mary Cardwell Dawson of this city is president.

Frederick Vajda, formerly of the Metropolitan, conducted an orchestra of 45 players. Stage direction was under Selita Haley. The opera, sung in English enlisted a cast and ballet corps of members of the association from various cities.

La Juila Rhea, pupil of Rosa Raisa, sang the title role with intensity and emotional power. She has appeared with the Chicago Civic Opera. William Franklin, who has also sung with the Chicago company, gave an impelling delineation of Amonasro. Napoleon Reed imbued his performance of Rhadames with vitality. Nellie Dobson Plante as Amneris, Thelma Wade Brown as the Priestess, Shelby Nichols as Ramfis, Reginald Burruss as the King, and Maurice Cooper as the Messenger rounded out the leads.

The Bledger corps de ballet, with premiere danseuse Hettie Stephens and premier danseur Ricca Sarroga, won acclaim.

RALPH LEWANDO.

Meltzer Leads Pittsburgh Federal Orchestra

PITTSBURGH, PENNA.—Edward Meltzer conducted the Pittsburgh Federal Orchestra in its summer series at Schenley Park. The first half of his concert was devoted to works of Beethoven, the overture to Egmont and the seventh symphony. Mr. Meltzer, a scholarship pupil of Felix Weingartner, excelled as interpreter.

The remainder of the program included the Carmen suite of Bizet; Emperor Waltzes of Strauss, Intermezzo from The Atonement of Pan, by Henry Hadley and Marche Slave of Tchaikovsky. An enthusiastic audience, estimated at over 2,000, gave orchestra and conductor well-deserved ovations.

G. H.

St. Louis Plans Falstaff in English

John Charles Thomas will sing the title role in Falstaff, to be produced in English this season, by the St. Louis Opera Company. Mack Harrell will be Ford, Dusolina Giannini will sing Mrs. Ford and Douglas Beattie will have the role of Pistol.

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Baltimore Closes Al Fresco Series

American Folksongs Are Mountain Lake Park, Md., Feature

BALTIMORE, MD.—The Municipal Department of Music, Frederick R. Huber, director, gave the last of its outdoor concerts, Musical Echoes of Tomorrow, at Homewood Stadium before a large audience. This concert featured a sextet of soloists, including Henriette Kern, soprano; Melva Forsythe, contralto; El Gary, tenor; Jeffrey Gould, baritone; assisted in several choral numbers by William Christopher, tenor, and Richard Sharretts, bass-baritone. Osmar Steinwald conducted the City Park Band, in its first appearance at the Stadium. Gershwin's Rhapsody in Blue was played for the first time by a band in this city. The special script was written by Broughton Tall and read over the loudspeaker by John Wilbourn.

Jean Thomas, assisted by a group of folk singers, was heard in American ballads and folksongs at Mountain Lake Park, in Western Maryland, under the auspices of the Maryland Chautauqua. Eleanor Steber, young American soprano of the Metropolitan, was heard several weeks later.

Frederick R. Huber, in preparing his budget for 1942 for submission to Mayor Howard W. Jackson, has suggested the elimination of one of the two white bands under his direction. This move is in keeping with the Mayor's request for economy in all city departments. It is Mr. Huber's plan to enlarge the remaining band to symphonic proportions and enable it to give instrumental works especially arranged for such a combination.

Reginald Stewart, newly appointed director of the Peabody Conservatory of Music, arrived in this city on Sept. 4 and greeted the members of the press at a reception held at the Hotel Stafford.

GUSTAV KLEMM.

MARGARET SPEAKS, the soprano soloist of the Firestone Hour journeys to Bellmore, L. I., where Jules Van Item, head of the NBC "listening post," arranged for her to hear the war news at first hand. Miss Speaks was soloist with the Toronto Orchestra on Sept. 25. She appears with the National Symphony in Washington Oct. 2, Cleveland Orchestra, Oct. 20, Altoona Symphony, Dec. 10.

Native Score Wins

ASCAP Prize Award Made for Musical Play

Checks for $500 each have been sent Pauline Alderman, a professor in the music department of the University of Southern California and Evelyn West, recently an executive of the California Federal Art Project as winners in the competition sponsored by the American Society of Composers, Authors and Publishers for the best amateur musical play of the year.

Miss Alderman was the composer and Miss West the librettist for Come on Over, a musical fantasy, linking the life of Boston today with that of the Colonial period.

The National Theatre Conference judged the competition for ASCAP, the judges being Paul Green, Barrett Clark and Edwin Duerr. The nation-wide contest, announced last year, was devised to "bridge the gap between the non-professional and commercial stage, to encourage further use of music on stage, screen and radio and to afford tangible reward to composers and authors interested in writing for the theatre." The contest closed on July 1 last.

Photo by Studio Lorelle, Paris

JOSEPH ROGATCHEWSKY, noted Russian tenor, has recently arrived in the United States from Europe, where he sang leading roles at the Paris Opéra and Opéra-Comique, and at La Monnaie in Brussels. Mr. Rogatchewsky, a specialist in French song repertoire, will make a concert tour and appear in opera in this country. Among the works with which he has been especially associated abroad are Tchaikovsky's Pique-Dame, Bizet's Pearl Fishers, and Massenet's Werther and Manon.

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—Olin Downes in N. Y. Times

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In the opinion of the novelist: . . .

"Suddenly he started the gramophone. It was BEETHOVEN, one of his last string-quartets, played by the Léner Quartet, in its high isolation, like eternal truth. These four instruments melted into perfect unity, revealed in the mysterious heights and depths of human feeling and thought the innermost essence of that music. The last movement of the BEETHOVEN quartet . . . and then there was silence in the room; yet instantly he fancied to hear again that storm of applause five years ago, in London, the enthusiastic audience had been frantic after they had finished the movement; the self-controlled English public, in strange excitement abandoning their balanced reserve, tempestuously claimed for an encore . . ."

Excerpt from Ferenc Kormendy's novel 'The Sinners.'

General Manager: Sociedad Musical DANIEL Lopez 34, Mexico D. F., Mexico.

Personal Representative: George H. Dalrymple 127 East 54th St., New York, N. Y.

Martha Graham Sees Need for Philosophy in Dance

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Few dancers of this generation have been the subject of more controversy than Martha Graham. There were those to whom her work was anathema. It was not until the recent Every Soul Is a Circus that her detractors began to look upon her work with reluctantly approving eyes. With the production of Letter to the World, however there was little doubt to all concerned that Miss Graham had attained the position of America's first lady of the dance.

She is a dancer who, when offstage, looks exactly as she does while performing. An original and provocative choreographer, she transmits, even in casual conversation, her sincerity and intensity—an intensity that seems to be enhanced by the earnest set of her slight figure and the almost fanatical gleam of her huge, deep-set eyes.

Seated in her large studio, she spoke of her early days, her work with the Denishawn Dancers, and her solo appearances with the Greenwich Village Follies.

Money vs. Self-expression

The latter would have been the height of success for many a dancer, and indeed, as Miss Graham said, "The financial remuneration was gratifying—most gratifying—but artistically I was utterly miserable. I could have stayed at the top for several years, true. But then what? And what about my ideals, and my dreams of achieving sincerity and dignity in the art of the dance? I decided that if I could not find a medium that would be the best means of self-expression for myself, my career as a dancer was finished.

"And so it was finished—for two years. After my retirement I entered into what I call my 'woollen' period," continued the dancer. "It was a natural reaction against the tinsel of Broadway. I adopted simple, severe costumes—much to the disgust of my mother, who couldn't understand why I didn't wear pretty costumes like other dancers. I experimented with new types of choreography, and with new philosophies of libretto-writing. I was attempting something that I felt was a part of myself, and the going was hard. But I was sincere, and slowly my ideas began to take hold."

A Basic Philosophy

Miss Graham was never too immersed in herself to take suggestions. She takes her critics seriously, and states that she has profited from the many criticisms that she has received. She has a scrap book that contains everything written about her performances, and at the end of each season, every clipping is studied carefully.

But while she has, in the course of years, modified some of her original ideas, her basic philosophy is virtually unaltered, and can be summed up in her own words; "A dance should express an idea which means something in everyone's life. The composition should be clear, as the audience sees only what you do, and not what you mean to do. But since it is a stage production, it should be as theatrical as possible without being offensive or in bad taste."

MARTHA GRAHAM
in Letter to the World, based on poems by Emily Dickinson.

The famous dancer does not believe in the easy path to success. "To become a dancer or teacher, one should have at least ten years of training in body technic, plus a thorough foundation in musical theory. Only too often has the word 'modern' been used as an excuse for sloppy technic. In reality, the modern dance is the essense of freedom, and it is possible to achieve freedom only through discipline."

New Book Published

Besides her forthcoming tour, Miss Graham is particularly excited about a book which has recently been published by Duell, Sloane and Pearce. It is named Martha Graham: Dance Repertory in Photographs. Miss Graham believes that it is the first book of its type to be published.

"It is," she says, "a series of photographs in thematic sequence of many of my solo dances and larger works. Barbara Morgan, who took all the pictures, worked on it for four years; and, what with an article by myself and contributions by several authorities, I believe that it will be the definitive work about my dance repertory and choregraphic theories."

Dance News and Forecasts

Miriam Winslow and Foster Fitz-Simons will make their first supper club appearance at the Rainbow Room on Oct. 9. Other distinguished concert dancers to appear during the winter season are Ruth Page and Bentley Stone, Charles Weidman and some members of his company, Jack Cole and his dancers, and Chandra Kaly and company.

Not only will the guests of the Rainbow Room have the opportunity of watching America's finest dancers, but they will also be participants. On every Monday evening, Gene Gowing, one of the country's leading exponents of early American dances, will conduct classes in the squares for the room's guests.

* * *

Col. W. de Basil's Original Ballet Russe opened a four week tour of eastern Canada in Toronto on Sept. 22 under the auspices of Wings for Britain. The Canadian tour will be followed by dates in Detroit and Chicago, after which the company will visit the Midwest and Northwest on their way to the Pacific coast. In January the company will head eastward via the south, and will reach New York in time for an early spring season . . . Seiki Sarina made her second NBC Television appearance on Sept. 10 . . . Miriam Marmein's fourth transcontinental concert tour will open late in October . . . Boris Novikoff's School of Russian American Ballet opened its fall season Sept. 15. The school will offer three scholarships. Competitions are to be held Oct. 1 and 6.

* * *

The Ballet Russe de Monte Carlo made a pre-season appearance in New Haven, Conn., on Sept. 22. They will open at the Metropolitan Opera House on Oct. 8 instead of Oct. 9 . . . Steffi Nossen, founder and director of the Westchester Dance Forum, has announced seven dance lectures, demonstrations and recitals for the season. The programs will present Walter Terry, Oct. 18; Ted Shawn, Nov. 8; Ruth St. Denis, Dec. 13; Miriam Winslow and Foster FitzSimons, Jan. 24; Norman Lloyd, Feb. 14, and Barton Mumaw, April 12. On March 14, college and high school dance groups will come to Westchester for an exchange program . . .

Iva Kitchell will present her Dance Pantomines and Parodies at Carnegie Chamber Music Hall on November 11. She has been engaged for programs at the Contemporary Club, Newark, N. J., Jan. 27; Passaic, N. J., Feb. 21; Pelham Manor, N. Y., April 7, and the Sanzary Club, New York City, April 29. She will also appear in Chicago during the season . . . There will be a scholarship competition at the American Ballet School on October 5. Three scholarships are to be awarded—one each for the beginners, intermediate, and advanced divisions.

* * *

Monna Montez, of the Metropolitan Opera Ballet, staged the ballets for the recent Montreal Opera Festival. Seven operas were presented; Miss Montes danced all of the principal parts and had as her partner, Grant Mouradoff.

* * *

After returning from a successful tour of all the large Mexican cities, Jan Veen re-opened his studios on Sept. 29. Assisting Mr. Veen on the faculty are Harry Coble and Vonn Hamilton. Adele Hooper, a graduate of the school, has been added to the faculty. She will be in charge of the percussion classes.

* * *

Maud Allan was a guest at Mme. La Meri's closing program at the School of Natya. She had just returned from England, and after spending a few days in New York, travelled on to California. Miss Allan was one of the famous "Triumvirate," the other two were Isadora Duncan and Ruth St. Denis. The latter also attended the program.

La Meri will hold her classes and programs at the Master Institute in New York City this winter.

Musicians of Pennsylvania Listed in Book

PITTSBURGH, PENNA.—Gertrude Martin Rohrer, Pittsburgh composer, has compiled Music and Musicians of Pennsylvania, a 121-page book put out for the Pennsylvania Federation of Music Clubs by Theodore Presser Co. Contributors to the volume are Fletcher Hodges, who writes on Stephen Foster; Marian E. Ottoson (Native Folk Music in Pennsylvania): M. Claude Rosenberry (Public School Music Development); Mrs. William C. Diercks (History of the Penna. Federation of Music Clubs); Harvey Gaul (300 Years of Music in Pennsylvania); James Francis Cooke (The Presser Foundation). There is a biographical list of Pennsylvania musicians. R. L.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Arkwell, William	Lewis, Nana
Bagger, Henriette	Luckey, Ann
Beaume, Jeanne Roel	McArden, Joy
Beltz, Donald	Marbini, Armand
Bobwin, Charles	Mola, Corradina
Brewer, Ted	Muller, Edmund
Brown, Thomas A.	Nouenberg, Louta
Chambers, Peter	Ostberg, C. G.
Coen, Lina	Razlog, Anton
Compton, George	Rietschi, Charles
Conyras, Raoul A.	Romakoff, Vasily
Currie, Jean	Sakoutas, Vitaly
Daniel, Buddy	Scott, Dr. Glendale
De Zubeldia, Mme.	Shull, Mark
Desfosses, Beatrice	Sorelle, Eloise
Di Napoli, Guido	Steinberg, Bernhard
Fay, Donald M.	Surani, Anna
Fink, John	Sutton, Ezilda
Fischer, B. Marshall	Tauritz, Frank
Fonteyn, Christine	Tello, Afelia
Gardner, Leila Troland	Turner, Ann
Grimard, E.	Viola, Renzo
Jackson, Adele	Weinberg, Jacob
Lakes, Helen	Williams, Stacey
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Leary, Walter	Zakharoff, Borris
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Jooss Ballet Returns to N. Y. In Inimitable Dance Programs

A BALL IN OLD VIENNA
as presented by the Jooss Ballet.

"Inimitable" is one word that safely can be used to describe the Jooss Ballet. None will deny that the Jooss group possesses an individuality and strength that makes their offerings the most distinctive on the stage today. They have related their dances to twentieth century life with authenticity and imagination, steering clear from an obvious vulgarity on one hand and an over-intellectual subtlety on the other.

All of which prefaces the fact that for the first time since 1938, the Jooss Ballet is appearing in New York. Their run started on September 22, when The Seven Heroes, The Big City, A Ball in Old Vienna and The Green Table were presented at the Maxine Elliot Theatre. That they achieved their usual success was all the more noteworthy, because their founder and choreographer, Kurt Jooss, was unable to leave the continent.

One was struck anew by the penetrating insight of the dances and performers. Even when they are performing something as stylized as A Ball in Old Vienna, they probe beneath the surface. Theirs is essentially an impressionistic art; one which seeks to bring out the essence of the subject rather than give an objective outline of a libretto. There is always present a feeling of something deeper than the subject itself—something that reflects the mental and emotional processes of the human being. Debussy had that quality; Daumier, realist though he was, had it also, as did the great school of impressionist painters that flourished in the early decades of the twentieth century. The art of the Jooss Ballet is a composite of all. It takes cognizance of a certain impressionistic quality in life itself, and seizes upon those qualities to give a greater meaning to the whole.

Popular Works Return

Most of the dances presented on the opening night were familiar to the audience. The Seven Heroes, which utilized some delightful music after Purcell by Frederic Cohen to illustrate a Grimm Fairy tale, is a perfect blend of fantasy and whimsy. The Big City continues to be one of the group's great achievements. The Green Table still exerts its fascination. It may have its faults, but it remains one of the most powerful and gripping ballets ever staged. The audience thought so also, for the dancers were recalled again and again by a cheering audience.

Since every dancer is an artist, and part of a large scheme rather than a soloist, it is impossible to praise one above the other. However, Noelle de Mosa, Hans Zullig, Henry Schwarz, Rolf Alexander and Jack Gansert deserve special mention for the parts they played in The Big City and The Green Table. Mention also must be made of the wonderful work by Frederic Cohen (the company's artistic director) and F. P. Waldman at the pianos.

The above program continued until Sept. 25, when the bill changed to one of two numbers—A Spring Tale and The Prodigal Son.

ROSALYN KROKOVER

Photo by Willett Art Studios

QUEENA MARIO AT WORK ON HER NEW NOVEL
at the camp of Gail Gardner, at Upper St. Regis Lake, as sketched in August by Polly Ames.

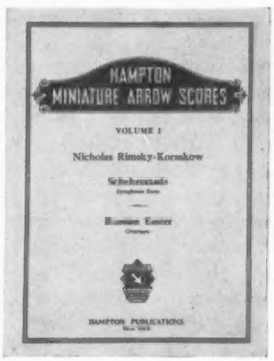
Philadelphia Will Feature Bach and Brahms Fetes

PHILADELPHIA—Plans for the 1941-1942 season of the Philadelphia Choral Festival Society, just announced, reveal that a festival of the works of Brahms is planned for the Academy of Music in March while in May the fourth annual Philadelphia Bach Festival will be held in St. James Episcopal Church. The Brahms Festival Chorus was organized last March when works of Schubert were presented. Each year a series of concerts of works by one composer will be given. The program this year will comprise symphonic, choral, Lieder and chamber music of Brahms. The Requiem will be performed by the Brahms Festival Chorus, orchestra and soloists. Several motets, the Song of Destiny, Nanie and other choral scores are also listed.

In the May festival, the Bach Festival Chorus will have the assistance, in three concerts, of orchestra, organ, harpsichord and soloists. The cantatas to be sung comprise the Magnificat, Christ Lay in Death's Dark Prison, A Stronghold Sure, Sleepers Awake, God's Time in Best, Sages of Sheba and others. A five-part motet, Jesu, Priceless Treasure is also to be heard. James Allan Dash is musical director of the Philadelphia Choral Festival Society with Robert B. Miller as assistant.

JANET FAIRBANK FEEDS DOBBIN
during her vacation at Lake Geneva, Wis. Miss Fairbank, soprano of the Chicago Opera, took time off to appear in Grant Park, Chicago, on Sept. 3, with Walter Steindel and his orchestra and also was heard in Muncie, Ind.

THE HAMPTON SERIES MINIATURE ARROW-SCORES



The practical utility of the arrow system of score-reading has been conclusively proved by the fact that many great conductors such as Toscanini, Koussevitzky, Ormandy and Rodzinski have praised the system, as have also noted composers, educators and writers in the theoretical music field such as Philip James, Paul J. Weaver and George Wedge. The Hampton Miniature Arrow Scores are a series of volumes listing (with an occasional rare exception) at $1.00. Each volume comprises 96 pages (sheet music size) containing several master works including overtures, suites, concertos, rhapsodies, fantasias and symphonic poems. In each instance the cost of the volume is less than one-fourth of the price in foreign editions.

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Chicago Sets Stage for Autumn Music Deluge

(Continued from page 5)

The History and Enjoyment of Music Series, housed in the Auditorium Theatre for the past six years, moves to the Civic Opera House this fall. The change was made necessary by the closing of the Auditorium, which may be re-opened in January, 1942, if Chicagoans are willing to put their hands into their pockets to save one of the city's landmarks.

As of yore, the Allied Arts corporation sponsors the series, which commences Oct. 28 with the Philadelphia Orchestra, Eugene Ormandy, conducting. Then follow these attractions: Dorothy Maynor, soprano, Nov. 23; Sergei Rachmaninoff, Dec. 14; Ballet Russe de Monte Carlo, Dec. 29; Nathan Milstein, violinist, Jan. 11; Minneapolis Symphony, Dimitri Mitropoulos conducting and Josef Hofmann, soloist, Feb. 1; Lawrence Tibbett, baritone, March 8, and Lily Pons, March 29, as a grand finale.

Woman's Symphony Orchestra

The Woman's Symphony Orchestra begins its 1941-42 season under the direction of its regular leader, Izler Solomon, on Oct. 22, when the pianist Alec Templeton will be soloist. The orchestra will have as guest artists, Emma Otero, Cuban soprano, Nov. 19; Alfred and Edgar Lustgarten, violinist and cellist, Dec. 17 and Alexander Kipnis, Russian basso, on January 14. All of the concerts take place in Orchestra Hall.

Ruth Draper is Harry Zelzer's first attraction of the 1941-42 season. She comes to the Civic Theatre on Oct. 17 and 18 for three performances. The Original Ballet Russe, Col. W. DeBasil, director general, will play eight performances at the Civic Opera House, Oct. 20 to 25. Veloz and Yolanda, dancers, are giving three performances at the same theatre, Oct. 30 and Nov. 1. The Original Russian Don Cossacks will make their appearance in the afternoon and evening of Nov. 16.

Other Concert Managers' Plans

It is a bit early to reveal the plans of other leading managers, such as Bertha Ott and Henry E. Voegeli, but we shall try to devote part of our next letter to their undertakings.

Charlotte Marmein, director of the Young Artists Series, will present most of her talent in Curtis Hall. Mathilde Ernestine, director of the Beaux Arts course, has chosen the Florentine and Casino Rooms of the Congress Hotel this season.

Musical Arts Piano Series to Present Notables

The Musical Arts Piano Series, presented by the Adult Education Council, is bringing for its 6th season such pianists as Rudolf Serkin, who gives a concert on Nov. 4, and will be followed by Egon Petri for the second program on Dec. 2. Then come Bela and Ditta Bartok, Jan. 6; Josef Lhevinne, March 3 and Robert Casadesus, March 17. Alice Martz, winner of the annual auditions conducted by the Society of American Musicians and the Adult Education Council has been selected as Chicago's outstanding young pianist and will give the program on Feb. 3. She is a pupil from the class of Rudolph Ganz.

"DO AS I SAY,

NOT as I do," admonishes Else Harthan Arendt, well-known soprano, as she lights her cigarette with a match furnished by Monte Blue, popular movie star. Mme. Arendt has just returned to Chicago after vacationing in California, where she was a guest of honor at a dinner party given by Mr. and Mrs. Blue in Los Angeles. Mme. Arendt is beginning a busy season in the Mid-Western metropolis.

NICOLAI MALKO REHEARSING

the Woman's Symphony Orchestra of Chicago for two concerts under his direction in Chicago's Grant Park bandshell, when the soloists were Naomi Cook, soprano of the Chicago Opera, and Benny Goodman, band leader and clarinetist. Mr. Malko had previously appeared as guest in five programs at the Ravinia Festival with the Chicago Symphony.

The harpsichordists, Manuel and Williamson and Dorothy Lane, assisted by four members of the Chicago Symphony Orchestra—Messrs. Leonard Sorkin and Oscar Chasow, violinists; Milton Preves, violist and Dudley Powers, cellist—will hold the second Chicago Festival of Ancient Music in Goodman Theatre on three Sunday afternoons in October. At the second concert the group will have as soloists Bruce Foote, basso and oboist Mueller of the Chicago Symphony, and the Madrigal Singers will join their forces in the presentation of the third and final concert.

Prize Song Competition to Close Oct. 15

The Chicago Singing Teachers' Guild, formerly known as the Chicago Council of Teachers of Singing, has issued the rules and regulations for the fifth annual Prize Song Competition of $100 offered by the W. W. Kimball Company. Composers interested in the rules governing the contest should communicate at once with Walter Allen Stults, P. O. Box 694, Evanston, since all manuscripts must be in his hands no later than Oct. 15 1941.

Cara Verson Returns

Cara Verson spent her summer holiday in the pine woods of Wisconsin and begins a busy concert season in October. She has added several interesting numbers to her extensive modern repertory; some of these will be first performances in America. Between concert engagements, Mme. Verson is coaching in modern music and modern technic as well as consultation on program building in her Fine Arts Building studio.

Mme. Herman Devries' Young Students Engaged

Maureen Cannon, 16-year-old soprano, who studied with Mme. Herman Devries for three years, has been engaged for a leading role in George Abbott's new musical comedy, Young Man's Fancy, to begin in early fall in a Broadway theatre. Maria Theresa Gallagher, gifted 15-year-old songstress, who last season appeared at two children's concerts of the Chicago Symphony Orchestra under Dr. Frederick Stock, was recently a featured soloist with Peter Cavallo's Band in Grant Park, when she sang before some 5,000.

Anne Rudolph School Program

A program by the Anne Rudolph School of Body Education and Dance was given in commemoration of the school's seventh anniversary. It included a lecture and demonstration of Anrudics, the science and art of motion as evolved by Miss Rudolph, and solo and group dances.

Sigma Alpha Iota Chapter Installs Officers

Omicron Gamma chapter of Sigma Alpha Iota installed the following officers recently at the Women's University Club: Isabelle Walker Kuehne, president; Louella De Windt, vice-president; Edith Snelling, secretary; Olive Woodward Hooper, treasurer; Ruth Lino, chaplain, and Esther Holmes, publicity chairman. A musical program was furnished by Florence Ruden, soprano and Grace Kirschbaum, pianist, members of the social committee.

Arthur Burton in East

Arthur Burton, Chicago voice teacher, visited the East to spend August and reopened his studio early in September. Mr. Burton has had a busy season through the summer.

Lake View Musical Society Series

In sponsoring a series of chamber music concerts by the Philharmonic String Quartet next season, the Lake View Musical Society is setting a precedent in the history of music clubs here. Founded in 1895, the society, whose president is Mrs. Harrison H. Havner, has been consistent in its support of the Chicago and Women's symphony orchestras and has also distributed scholarships to the amount of $10,000 in its effort to stimulate musical interest in Chicago. The series will consist of three concerts in the Goodman Theatre on Oct. 26, Nov. 23 and Jan. 25. In the promotion of these concerts the society will have the advice of Hans Lange, associate conductor of the Chicago Symphony Orchestra.

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New Operatic Tradition Based On American Spirit Foreseen

FRITZ BUSCH,
conductor of the New Opera Company, opening its season on Oct. 14.

Fritz Busch, who will conduct the New Opera Company, hopes to establish in this country an American tradition similar to that of Europe, he declares. The company opens its first season in New York on Oct. 14 with Mozart's Così Fan Tutte.

Mr. Busch said that with the plethora of excellent voices he has found in preparing for the debut of the new organization, a basis has been established. Although he has conducted in many opera houses abroad, he said he does not wish to bring European traditions here but hopes rather to create "something new."

Mr. Busch, one of the few conductors to present Verdi's Macbeth, will also conduct the presentation of that score when a Glyndebourne offering of the work is opened on Oct. 24.

Mr. Busch for 11 years was musical director and conductor of the Dresden State Opera, where he presented many world premieres of operas by contemporary composers, including Stravinsky, Wolf-Ferrari, Hindemith, Puccini, Busoni and Richard Strauss. The latter dedicated his Arabella to the conductor. He has also directed many noted orchestras and in 1928 and 1929 led the New York Symphony. He for a number of years directed the Glyndebourne Festivals. In 1936 he and his family became citizens of Argentina, where he has conducted at the Teatro Colon in Buenos Aires.

The cast for Così Fan Tutte will include Ina Souez, Pauline Pierce, Andzia Kuzak, Eugene Conley, Waldemar Schroeder and Perry Askam, the last-named in the role of Don Alfonso.

The singers in Verdi's Macbeth, opening Oct. 24, are: Macbeth, Jess Walters; Lady Macbeth, Florence Kirk; Macduff, Robert Marshall; Dama, Martha Lipton; Malcolm, John Hamill; Docter, Leon Lischchiner.

Betty Thombs at Wheeling

Betty Thombs, mezzo-soprano, artist-pupil of Maude Douglas Tweedy, concluded her pre-season activities on Aug. 31 with a program in Wheeling, W. Va. Miss Thombs previously had been heard in Youngstown, O., and in Lakeside, O.

Kansas City Audience Numbers 8,000

KANSAS CITY, MO.—Dotting the summer calendar were concerts by Leopold Stokowski and his Youth Orchestra in Bach, Brahms and Wagner works, with 8,000 attending at the Municipal Auditorium; and a program by the Roth String Quartet including Beethoven and Tchaikovsky quartets—the latter in Kansas City University's summer series.

Forrest Schulz and S. F. Rendina, joint-conductors of the Municipal Orchestra (60 musicians) and N. De Rubertis, conductor of the Municipal Band, give programs in the various parks through July and August.

A feature of summer entertainment at 50 playgrounds was community singing, and the appearance of instrumental ensembles and vocal quartets each week under the general supervision of Harold Newton, first violist of the Philharmonic, with James Fern, choral director.

C. C. B.

Wilmington Books Artists For Community Series

WILMINGTON, DEL.—The Wilmington Community Concert Association has announced its bookings for the 1941-42 season. Four concerts will be given by the Metropolitan Opera basso, Salvatore Baccaloni; the Littlefield Ballet; Anna Kaskas, contralto; and Anatol Kaminsky, violinist.

W. B. H.

LUCIE BIGELOW ROSEN,
noted Theremin player, has had a holiday and some quiet months of work in the country near New York. She is seen here at a summer concert of the Bach Circle of Katonah, N. Y. Mme. Rosen has been preparing a new program for her concert in New York on Jan. 18. She will appear in Philadelphia on Feb. 2 and may give recitals in Cleveland and Chicago during the season.

ELISABETH SCHUMANN
has her first riding lesson at her summer home in Rockport, Me.

El Paso Sees Gains for Music

EL PASO, TEX.—Prospects for the coming season for both series and independent concerts are brighter than for some time.

The Community Concerts Association closed the most successful campaign in its history, some 1,700 members being secured. The series opens with Lily Pons, soprano, followed by Gregor Piatigorsky, cellist, Lansing Hatfield, baritone, and Eugene List, pianist.

H. J.

Riccardo Martin Writing Ballet on American Theme

The American tenor, Riccardo Martin, has returned to the United States. The former Metropolitan singer, abroad since 1929, has been devoting his time to the study of composition. In Paris he studied harmony and counterpoint with Nadia Boulanger and instrumentation with Claude Delvincourt; in Rome, Casella and Gian Luca Tocchi were his teachers; and while in London, he worked under Aylmer Buesst.

Among Mr. Martin's compositions that won acclaim was the ballet, Nuit à l'Oasis which had repeated performances in Lisbon and Versailles.

Mr. Martin's most recent work is a full-length ballet-pageant based on the history of the Southwest during the seventeenth century. He has just returned from Colorado and New Mexico, where he made extensive research in Indian topography and archaeology for the final touches on the libretto.

Nebraska Teachers Elect New President

LINCOLN, NEBR.—A state-wide convention of the Nebraska Music Teachers' Association was held in Lincoln, during 3 days. The new president is Oscar Lyders, of Midland College, Fremont. Mrs. Myron Hayward of Omaha has been president during the past year, with Edith Lucille Robbins of Lincoln as executive secretary. More than 300 members heard the soloists, star pupils, instrumental and choral groups from different parts of the state, and took part in the master classes in piano led by Buenta Carter of Chicago, and other forums and demonstration of teaching methods.

H. M. R.

Maestro of "Bel Canto"

IWAN PHILIPPENKO (Filippo Nawi)

PRESS OPINIONS FROM HIS CAREER AS ARTIST:

Russia, 1915

Mr. Philippenko, whose career is at its beginning, is already an artist of value. The voice of this young tenor is extraordinarily rich and potent and the sureness of his technic does honor to the instruction which he has received at the Conservatorio of Moskau.

—A. WITTNER.

Germany, 1922

Mr. Philippenko has a remarkable tenor voice of high range, extraordinarily full and resonant. He impresses his hearers with his talent of execution and his interpretation full of warmth and life. The public gave him a sincere ovation. —WIESBADENER BADEBLATT.

Switzerland, 1923

Mr. Philippenko has excellent technic and the voice is sweet and clear even in the lightest pianissimo. —DER BUND.

Vienna, 1923

Mr. Philippenko has at his command a marvelous vocal organ. His singing finds an echo in the hearts of all his hearers, even the most blasé. —ALGEMEINE ZEITUNG.

France, 1925

The strength and sweetness of his voice shows an excellent method and his expressive face reflects the Slavic soul with all its strange mysticism. —LA VICTOIRE.

Italy, 1932

The tenor Filippo Nawi, in the title role (Ernanni) has a voluminous voice and excellent technic. He gave great distinction to the part. —IL POPOLO DI BRESCIA.

Studio: 200 West 57th Street, New York City

Telephone CIrcle 6-4393

Birmingham, Ala., to Bring Metropolitan for First Time

BIRMINGHAM, ALA. — Birmingham faces what promises to be the richest season of music in the city's history. A series of events has been planned extending from October to May that will draw people from all parts of this and adjoining states, advance seat sales prove.

First is the coming of the Metropolitan Opera next April, thus accomplishing the realization of a long cherished dream. The Metropolitan, with its personnel of 300, will present Traviata, with Helen Jepson, Richard Crooks or Charles Kullman, and John Charles Thomas.

Other artists in the series offered by the Birmingham Music Club, Mrs. Laura Jackson Davids, President, include Rachmaninoff, Zino Francescatti, Ballet Russe de Monte Carlo, Philadelphia Symphony Orchestra, Lawrence Tibbett, Helen Traubel.

The Celebrity Series, sponsored by Mrs. J. W. Luke, announces a course including Jessica Dragonette; the duo-pianists Fray and Braggiotti, and two performances by the San Carlo Opera Company.

The Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, and Ottokar Cadek, associate conductor and concertmaster, with 80 musicians, some of whom were selected in New York this summer by Mr. Whittington, will give a series of subscription concerts here, and several in other cities. ALICE GRAHAM.

Coast Series Ends

San Diego Bowl Forces Aid Pension Fund

SAN DIEGO, CALIF.—The San Diego Symphony, Dr. Nikolai Sokoloff conducting, closed its series of "Midsummer Night Symphonies" in Ford Bowl with two post-season concerts for the benefit of the orchestra fund. Players and conductor donated their services. Alec Templeton drew a large audience to the first. Soloists in the final concert were Hollace Shaw, soprano, in a second engagement this season, and Harold Peterson, baritone, returning to his home city after appearances with the Pasadena Opera. Lionel Barrymore proved a natural story-teller in Prokofieff's Peter and the Wolf.

Soloists in the ten previous concerts of the San Diego Symphony were John Powell, pianist; Naoum Blinder, violinist; Ruth Reynolds, mezzo-soprano; Ramona Gerhard, pianist; Mona Paulee, mezzo-soprano; Lois Wann, oboist; Hollace Shaw, soprano; Homer Simmons and George Scharl, duo-pianists; and Charles Wakefield Cadman, composer-pianist.

The San Diego Symphony is planning a 16th season of summer concerts for next July and August.

The Amphion Artist Series announces the following soloists for the coming season: Rachmaninoff, Dorothy Maynor, Jan Peerce, Bartlett and Robertson, Zino Francescatti, and the Metropolitan Opera Quartet. These concerts, to be given in Russ Auditorium, will begin on Oct. 14 with the Quartet.

In San Diego, the Clifford Ellison concert series will present Lawrence Tibbett, Oct. 25; Jaroff's Don Cossack Chorus, Jan. 17; Cornelia Otis Skinner, Jan. 24; Ballet Russe de Monte Carlo, Feb. 3-4; San Carlo Opera Company, Feb. 23-24; Grace Moore, March 25; and Carmalita Maracci and her dancers, April 11.

In Long Beach, Mr. Ellison's Greater Artist Series offers Lawrence Tibbett, Oct. 29; Bartlett and Robertson, Nov. 14; Ballet Russe de Monte Carlo, Feb. 2; Grace Moore, March 25; and Dorothy Maynor, April 8.

C. H.

HUGH ROSS,
conductor of the Schola Cantorum, New York, visiting the Berkshire Festival. The first regular concert of the Schola will be given at Carnegie Hall on Nov. 26 and will include the Mozart Requiem and Bach's Wedding Cantata.

Atlanta Sells Out

Orchestras and Artists Are Included in Offerings

ATLANTA, GA.—Atlanta music-lovers expect a major season in 1941-42, with many prominent artists offered on the Music Club and All Star schedules. Tickets were disposed of even before they were officially put on sale.

Opening this club's program on Oct. 13, will be Helen Jepson, soprano, heard with the Metropolitan in Faust last spring here. On Dec. 2, Artur Rubinstein, pianist, will be presented at the Woman's Club auditorium. On Feb. 26, the Roth String Quartet, with Hugh Hodgson as piano soloist, will complete the series. The Imogen Brower Hatcher Memorial Loan Fund Concert will be given by Alec Templeton, pianist, as guest soloist with the Cincinnati Symphony, under Eugene Goossens, on March 26 in the City Auditorium. Proceeds will go to the fund.

The All Star Concert Series for the coming season is as follows: Oct. 25, Sergei Rachmaninoff, pianist; Nov. 10, Helen Traubel, American soprano, in her first Atlanta concert; Jan. 9, Ballet Russe de Monte Carlo; Jan. 23, Philadelphia Orchestra, Eugene Ormandy conducting; March 2, Nelson Eddy, baritone; March 19, Cincinnati Symphony, Goossens conducting, with Zino Francescatti as violin soloist; April 23; Metropolitan Opera Association, presenting The Barber of Seville.

The All Star Series, under the management of Marvin McDonald, is sponsored by the Atlanta Music Club, of which Mrs. Harold Cooledge is president.

In addition, the Music Club will offer nine evening musicales, under the direction of Mrs. Stanton Therrel, second vice-president and program chairman. These feature local talent and have been popular with season ticket buyers.

H.

Minnesota U. Students Heard in Faust

MINNEAPOLIS—The University Chorus of the University of Minnesota and the Minnesota Symphony Orchestra presented Gounod's Faust in concert form recently in Northrop Memorial Auditorium under the direction of Earle G. Killeen. The soloists were graduates or present students of the Music Department of the University. Marguerite was sung by Edith Steinkraus, Faust by Wayne Krogfoss, Mephistopheles by Robert Heath, Valentine by Michael Culhane, Siebel by Lavon Papple, Martha by Beverley Frost and Wagner by Willard Kalash. The audience was both large and enthusiastic.

Emanuel Zetlin, violinist of the Juillard School, a guest teacher this summer at the University of Minnesota, was heard in a fine recital in Northrop Auditorium, accompanied by Clyde Stephens.

E. J. K.

PASSED AWAY

GEORGE VON HARTEN, British pianist, died suddenly of a heart attack in London on Sept. 15 following a concert he had given. He is survived by his widow, Marjorie.

Mr. Von Harten had toured Europe extensively, appearing in London, Salzburg, Paris and other music centres. His series of Bach concerts, with the Boyd Neel String Orchestra, were long an important event of the London musical season.

COURTY ROSSI-DIEHL, composer and teacher of voice, passed away at her home in Glen Ridge, N. J., Sept. 12. Miss Rossi-Diehl's compositions included choral works, instrumental trios and many songs.

MRS. LEONARD L. HILL, for 25 years president of the American Criterion Society, which sponsored young musicians, died at Clifton Springs, N. Y., on Sept. 21. Mrs. Hill had directed the work of the organization which presented many musicales in New York, but resigned in 1938. A native of Boston, she was the widow of Leonard L. Hill.

HELENE SHIRLEY-JACKSON, teacher of music appreciation at Springfield, Mass., College since 1931, and before that a concert and church soprano in this country, Canada and England, died Aug. 27 at the home of a daughter, Mrs. Elizabeth Young, in Toronto, Can. Born in Scotland 65 years ago, she was graduated from Langland college, Eastbourne, England, and received her licentiate degree from the Royal Academy of Music in 1908. After appearing with Gilbert and Sullivan companies in the British Isles, she came to this country in 1914 and opened vocal studios in Toronto.

ROBERT J. WINTERBOTTOM, 86, former organist at St. Luke's Chapel of Trinity Church, New York, died on Aug. 26. Born in Amboy, Ill., he studied piano and organ with Henry Gordon Thunder in Philadelphia. He had also served Grace Church, Newark, St. James Church and St. Paul's Church, both in Brooklyn, and the Chapel of the Incarnation, New York.

FLOYD J. NEALE, 54, radio music announcer and commentator, died in New York on Aug. 24. Since 1938, Mr. Neale had commented on serious musical programs for the Mutual Broadcasting System.

MARY JANE CUSHION, 79, first organist of the R. C. Church of the Resurrection at Rye, N. Y., died there on Aug. 23. She leaves a brother, Mgr. Richard G. Cushion and two sisters.

JESSIE TINSMAN, 78, Rochester, N. Y., voice teacher and founder of Tinsman Chapter of the Y.W.C.A., died in that city on Sept. 2. Surviving are a son and a daughter. She taught voice for more than 40 years and was active in the Tuesday Musicale.

MARSHALL K. PHILLIPPE, 44, former president of the Handel Choir of Westfield, N. J., died on Sept. 2 in Cranford, N. J. He was a graduate of Illinois Wesleyan University. Surviving are his widow, two daughters, his parents, two brothers and two sisters.

HANS TAUSCHER, 73, husband of the late Johanna Gadski, noted operatic soprano, died in New York on Sept. 6. Formerly a captain in the German army, he also served in a diplomatic post in Washington. He returned to the United States with Mme. Gadski in 1921 and in 1925 became a citizen. Mme. Gadski died in 1932. A daughter Charlotte Gadski-Busch, survives.

AUGUSTO G. GOELLO, 58, poet and author of the national anthem of Honduras, died in San Salvador on Sept. 8. He formerly was foreign minister of his native country.

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HAROLD and MARION BERKLEY, violin and sonata team, on Long Lake, Harrison, Maine, just before they concluded another successful teaching and chamber music summer session.

MOBLEY LUSHANYA, soprano, with former United States Senator Thomas P. Gore of Oklahoma, at a picnic given in Miss Lushanya's honor following her operatic appearances in Washington. Paul Walker, Federal Communications Commissioner, is President of the Oklahoma State Society, which honored Miss Lushanya.

JEAN WATSON contralto, has added to her fall itinerary a recital in Chambersburg, Penna., Oct. 24. Miss Watson was soloist on Aug. 7 with the Toronto Promenade Orchestra.

Cleveland Lays Lavish Plans

Home Orchestra and Noted Soloists to Provide Many Events—Teachers Meet

CLEVELAND, O.—A season of brilliance is announced by the Cleveland Orchestra in its twenty pairs of concerts on Thursday and Saturday evenings. The opening events will consist of Beethoven's and Sibelius' Fifth Symphonies under Artur Rodzinski's baton.

Bruckner's Romantic and Mahler's Fifth Symphonies later will have their first Cleveland performances. Brahms' first and second Piano Concerti are to be performed by Severin Eisenberger and Leonard Shure, respectively. The Brahms Violin Concerto is scheduled for the solo appearance of Josef Fuchs, former concertmaster of the orchestra. Fritz Kreisler is to appear at these concerts for the first time in the Beethoven Concerto.

Rachmaninoff will perform his Fourth Piano Concerto in January in memory of Paderewski. Artur Rubinstein will perform the A minor Piano Concerto with Rodzinski conducting.

An all-Mozart program will commemorate the 150th anniversary of his death, when the "Haffner" Symphony and the Concerto for two pianos and orchestra with Beryl Rubinstein and Arthur Loesser as soloists are scheduled. Schumann will be represented by his Fourth Symphony and the Cello Concerto by the principal of the cello section, Leonard Rose, who also plays the solo part in Strauss' Don Quixote. Hugo Kolberg, the new concertmaster, will be among the soloists, playing the Tchaikovsky Concerto.

Native Works Featured

Nor does Dr. Rodzinski neglect the American composer. At his request, Jerome Kern has revamped his Show Boat music into a symphonic version, Scenario for Orchestra, which will be placed on the programs of Oct. 23 and 25. Randall Thompson's Second Symphony, and the Suite from the ballet, Filling Station, by Virgil Thomson, are also on the list. The new Violin Concerto of Samuel Barber will be played by Albert Spalding. Other American composers are preparing scores which Dr. Rodzinski hopes to present this season.

Seventeen pairs of concerts are scheduled for Rodzinski; assistant conductor Rudolph Ringwall will preside over two pairs of concerts and Efrem Kurtz, talented conductor of the Ballet Russe, has been invited to conduct one pair. As formerly, the Twilight and Children's Concerts are in the hands of Mr. Ringwall.

The Cleveland Orchestra will again collaborate with the Ballet Russe in at least four performances in December.

State Teachers Meet

This city recently played host to the Ohio Music Teachers' Association in its 59th annual convention, with headquarters at Hotel Statler.

Harold Swingle, of this city, was elected president for the coming year, when the 60th annual convention will take place in Columbus, O.

It was regrettable that Mrs. Margaret McNeill of Dayton, president for the past two years, was prevented from attending. John O. Samuel, executive secretary, was assisted by a large local committee in realizing an ambitious program successfully.

The first day was filled with sessions of voice, piano, strings and wind instruments, held simultaneously. Papers were read by Leon Machan, Franklyn Carnahan, Mrs. Mabel Dunn Madson and Rose Widder in the piano field; John O. Samuel, Lila Robeson, Emi de Bidoli, voice; Mrs. T. C. Jenkens of Ravenna, Charlotte de Muth Williams and Eugene Weinberger, stringed instruments.

A great deal of splendid music was performed by students. The Walberg Brown string quartet played the Debussy and the Herbert Elwell quartets in the modern music session; two piano numbers were the choice of Thelma Goldsworth and Ruby Chevallier; Ida Engel was heard in a group of fine piano works; Carl Schluer, head of the piano department at Baldwin-Wallace Conservatory, gave an interesting piano recital.

At the banquet, Russell V. Morgan acted as toastmaster; Mayor Blythin and Dr. Josef Remenyi of Cleveland College and the Cleveland Institute of Music were the main speakers. Music was furnished by Jean Geis, 13-year-old pianist of Springfield, and a sextet of strings from the Cleveland Philharmonic Orchestra conducted by F. Karl Grossman.

ROSA H. WIDDER.

Seattle Awaits Opera Hearing

Orchestra Will Present San Francisco Company in Three Works

SEATTLE, WASH.—Announcements of concerts for the 1941-42 season assure Seattle music-lovers of ample opportunity to satisfy varied tastes. Heading the list of attractions is the Seattle Symphony Orchestra, conducted by Sir Thomas Beecham. Every program is to contain an American work, and there will be no lack of new compositions. The Ballet Russe de Monte Carlo, which turned hundreds away last year, will again appear with full symphonic accompaniment. Randolph Hokanson, Seattle pianist, will be soloist in the Delius concerto.

The Seattle Symphony Orchestra is presenting three evenings of opera, Oct. 6, 7 and 8, with the San Francisco Opera Company. The repertoire will include Manon, Rigoletto and Tannhäuser, and will be presented in the Civic Auditorium, so that popular prices may prevail.

The local season of performances by the San Francisco Opera Company, sponsored by the Seattle Symphony Orchestra, will be inaugurated on Oct. 6 with Manon with Tito Schipa as Des Grieux. Lawrence Tibbett will appear in the title role of Rigoletto the following evening with Bidu Sayao and Irra Petina in support. Tannhäuser on the final night of the three performances will bring Stella Roman as Elisabeth and Lauritz Melchior in the title role.

Cecilia Schultz, Seattle's leading impresario, has announced her Greater Artists' Series, to include Jussi Bjoerling, Yehudi Menuhin, Jose Iturbi. The Trapp Family Singers, Jose Iturbi, Dorothy Maynor and Helen Traubel.

The Ladies' Musical Club Series this year will offer Nathan Milstein, Ezio Pinza, Roland Hayes, Rudolf Serkin and one other artist as yet unannounced.

The Women's Federation of the University of Washington will present Egon Petri, Risë Stevens, Lily Pons, Carmalita Maracci, and her dance group, and Paul Robeson.

The Seattle Chapter of the Washington State Music Teachers' Association has resumed its monthly meetings and has made as its slogan "Let's Make Music Together."

J. H.

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Violinists Join Study Colony

IVAN GALAMIAN AND HIS VIOLIN CLASS

Galamian Students Heard in Elizabethtown Programs

A feature of the summer course in violin for advanced students, conducted by Ivan Galamian at Elizabethtown, N. Y., was the final concert in which seven violinists participated. Old instruments were used, from the Emil Herrmann collection, and included one Bergonzi, a Guarneri del Gesu and five Stradivari.

Twelve students of Mr. Galamian were in attendance at the summer classes and weekly concerts were given. Paul Makovsky and Roland Gundry also presented recitals. Walter Robert, pianist, assisted in coaching and accompanying.

Mr. Galamian plans to increase his summer activities there next year.

Concerts in New Dayton Shell Draw 106,000

DAYTON, O.—Concerts in the new Municipal Band Shell attracted some 106,000 persons as the season's total attendance. The Dayton Civic Band gave five performances. The Dayton Philharmonic Orchestra was engaged for three concerts. Soloists heard included Margaret Lockwood, soprano, Richard Howe, tenor, Lewis Boothe-Lewis, tenor, and Paul Blagg, cornetist.

The Cloister programs, at the Dayton Art Institute, presented Herman Krebs, tenor, DeWitt Saunders, baritone, and Anna Marie Gantner, violinist

B. A. D.

Maria Kurenko Fulfilling Engagements on Coast

BEVERLY HILLS, CALIF.—Maria Kurenko, soprano, gave a program on Sept. 11 at the Russian Centre in San Francisco. Mme. Kurenko will be heard on Oct. 3 for the Friday Music Club in Los Angeles.

Music Is Spur In Australia

Wartime Effort Aided by Concert Artists—Ballet Popular

By ELIZABETH PLUMMER

SYDNEY, N. S. W.—Owing to war conditions and the difficulties of sea transport, the Australian Broadcasting Commission has arranged for Australian guest conductors for the Celebrity Orchestral Concerts—Bernard Heinze, Dr. E. L. Bainton, Percy Code and Montague Brierly are well known throughout Australia.

Bernard Heinze, by arrangement with the University Council of Melbourne, will conduct in all the capital cities. The first of the Celebrity Orchestral Concerts attracted a large audience at the Town Hall. The Sydney Symphony Orchestra gave a Bach Brandenburg Concerto, and rose to heights in Elgar's Second Symphony.

Arnold Matters, bass baritone, made his first appearance here.

Much of the success is due to the Ladies' Committee, the chairman being Lady Gordon.

The Commission has also arranged for six grand operas to be broadcast through National Stations. Percy Code conducts The Barber of Seville and Carmen; Montague Brierly, Marriage of Figaro and Pagliacci, and W. J. James, Controller of Music for the Commission, Tales of Hoffman and Cavalleria Rusticana. Operatic artists who are visiting or resident will take part.

Melba Memorial Fund Concert

The Lord Mayor's Patriotic and War Fund benefited by the Dame Nellie Melba Memorial Concert at the Town Hall, the occasion being the unveiling by Lady Gowrie of the plaque donated by Lord Lurgan, who toured Australia. The Sydney Symphony Orchestra, under the baton of Bernard Heinze, supported the artists, Lindley Evans, Melba's accompanist; Una Bourne, pianist, and Stella Power. The hall was sold out. The concert was broadcast throughout Australia.

Since the visit of the Covent Garden Russian Ballet, Sydney has now to its credit two companies. One is the Ballet Nationale, directed by Leon Kellaway. They are touring the States and hope to have a permanent National Ballet. Helene Kirsova, who was prima ballerina in the Covent Garden troupe, is also producing ballets. The *decor* and costumes are designed by the Australian artist, Loudon Sainthill. Five performances will be given in aid of the Red Cross.

A New South Wales Guild of Composers has been formed, the objective being to create interest in Australian composition and give composers an opportunity of hearing their works performed. Alfred Hill was elected President, and the Society is supported by prominent musicians. Sydney Edward, secretary of the Performing Rights Association, has donated an annual amount towards the publication of selected compositions.

CHARLOTTE SYMONS TURNS PAINTER

at her cottage in the Pocono Mountains. Unable to secure a workman because of their being occupied on defense projects, the operatic diva took over the job herself. Meanwhile, she continued to fulfill engagements on Aug. 16 at the Watergate concerts in Washington, D. C., where she appeared with the San Carlo Opera as Micaela in Carmen; and on Sept 5 at Grant Park, Chicago, with Peter Cabello, conductor.

ROBERT ELMORE BUILDS A FIRE

at Setauket, L. I., where he was host at a picnic. Mr. Elmore, continuing as faculty member at the University of Pennsylvania and the Philadelphia Conservatory, has been named conductor of the Camden (N. J.) Musical Art Society Choral Club and plans a concert tour also to the Pacific Coast. His suite, Three Colors, will be played Oct. 24 and 25 by the Philadelphia Orchestra, Eugene Ormandy conducting.

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Toledo to Have Pair of Series

Home Symphony and Visits of Ensembles and Artists Will Be Winter Features

TOLEDO, O.—Plans for the coming season are complete. Two series of concerts have been arranged for the Museum of Art, one of seven attractions and the other of four, besides the two Patrons' Events by the Boston Symphony on Dec. 11 and the Ballet Russe on Nov. 25.

The major series will open on Oct. 29 with the Philadelphia Orchestra under Eugene Ormandy, followed by Adolf Busch and Rudolf Serkin on Nov. 14; the Chicago Orchestra, Frederick Stock conducting, Dec. 1; and the Minneapolis Orchestra and Dimitri Mitropoulos, Feb. 5. Vladimir Horowitz gives a piano recital on Feb. 13 and Salvatore Baccaloni, basso of the Metropolitan, and five assisting singers present excerpts from four operas, March 4. The series will be closed on March 17 by the Cleveland Orchestra under Artur Rodzinski.

The other series will open on Jan. 16 with Guiomar Novaes, pianist, followed by the Minneapolis Orchestra, Salvatore Baccaloni and company, and the Cleveland Orchestra.

The Toledo Symphony, under George King Raudenbush, in its second season, will give four concerts with notable soloists, all in the Paramount Treatre.

A. McL. T.

George Kugel Opens New Management Office in N. Y.

George Kugel, European manager, who directed tours of many artists has arrived in this country and opened offices in New York. Mr. Kugel, like his father, has handled celebrities for years in Paris and all the European cities.

Artists who have been under the management of Mr. Kugel's Vienna office include: Harold Bauer, Wilhelm Bachaus, Clifford Curzon, Alfred Cortot, Henri Deering, Ernst Dohnanyi, Severin Eisenberger, Ignaz Friedman, Leopold Godowsky, Walter Gieseking, Myra Hess, Katharine Goodson, Ossip Gabrilowitsch, Josef Hofmann, Erich Wolfgang Korngold, Josef and Rosina Lhevinne, Frederic Lamond, Ray Lev, Hortense Monath, Micolai Orloff, Moriz Rosenthal, Maurice Ravel, Artur Rubinstein, Mieczyslaw Munz, Jan Smeterlin and Sergei Rachmaninoff, pianists; Zlatko Balokovic, Mischa Elman, Toscha Seidel, Jacques Thibaud, Helen Teschner Tas, Eugene Ysaye, Vasa Prihoda, Efrem Zimbalist, violinists; Horace Britt, Pablo Casals, Maurice Eisenberg, Raya Garbousova, Joseph Schuster and Antoni Sala, cellists; Marian Anderson, Elisabeth Schumann, Maria Jeritza, Leo Slezak, Dmitri Smirnow, Feodor Chaliapin, Roland Hayes, Toti dal Monte, singers; Shankar, Yeichi Nimura, Harald Kreutzberg, Maurice Dekobra, the Viennese Philharmonic and others.

Mr. Kugel moved to Paris after the Nazi invasion where he continued his managerial work. A pianist and former pupil of Leschetizky, Mr. Kugel succeeded his father, Ignaz Kugel, in concert management. The latter founded his Konzert-Direction in Vienna in 1876, the oldest management in that city. Ignaz Kugel had under his management Patti, Sembrich, Anton Rubinstein, D'Albert, Paderewkski, Popper, Ysaye, Liszt, Sauret and Leschetizky, among others.

PRIVATE J. R. BARNES,
Troop A, 1st. Squadron, 4th Platoon, C. R. T. C., Fort Riley, Kan., better known as Richard Barnes, member of the two-piano team of Wilkes and Barnes.

Winifred Heidt in Opera, Oratorio, Concert and Radio

In addition to her appearance as Carmen with the New York Grand Opera Company, Winifred Heidt, mezzo-soprano, has recently been fulfilling oratorio, concert and radio engagements. Miss Heidt was soloist in a performance of Stabat Mater at Bronxville, appeared with the Rutherford (N. J.), Orpheus Club, was soloist on the Ford Summer Hour and the Telephone Hour during Francia White's vacation and gave a benefit concert in her home city, Detroit.

Young Men's Symphony Orchestra Resumes Work under Jacobs

The Young Men's Symphony Orchestra of New York, Max Jacobs, conductor, will resume rehearsals on Oct. 5. Founded in 1902 by the late Alfred Lincoln Seligman, its trainees are occupying positions in almost every major orchestra in America. Membership is open to advanced instrumentalists desiring experience in orchestra playing. Tuition is free. Auditions will be held at 210 East 86 St. on Oct. 5 and 12.

Elizabeth Crawford Heard at Lakeside Convention

LAKESIDE, O.—Elizabeth Crawford, American soprano, presented the artist's program at the 39th annual convention of the International Lyceum Association on Aug. 29. With Alfred Patten as accompanist, Miss Crawford was heard in Elisabeth's aria from Tannhäuser and songs of Cimara, Sibella, Sandoval, Del Riego and Needham as well as an excerpt from The Chocolate Soldier and a traditional Zuni melody.

W. N.

Bacevicius to Start Tour with Appearance in Flint

Vytautas Bacevicius, pianist-composer, will open his fall tour with an appearance in Flint, Mich., on Oct. 19, when his Suite for Orchestra will be performed. On Dec. 14 Mr. Bacevicius will give a lecture-recital in Chicago. During the season he will fulfill return engagements in Philadelphia, Baltimore, Rochester and Detroit.

Ezio Pinza to Sing with 4 Opera Companies

Ezio Pinza sings with three opera companies before starting his Metropolitan Opera season. In September he participated in Faust in Havana and this month and next the bass-baritone sings with the San Francisco Opera in that city and Los Angeles appearing in Barber of Seville, Simon Boccanegra, Love of Three Kings and Carmen. Later he sings in Faust with the Chicago Opera. His tour of about 50 engagements opens Oct. 3 in Louisville, Ky.

Natalie Bodanya in Mozart Anniversary Program

Natalie Bodanya, Metropolitan Opera lyric soprano, was heard with the String Ensemble of WQXR over that station on Sept. 22 when the 150th anniversary of Mozart's birth was commemorated. With Eddy Brown, musical director of the station, conducting, Miss Bodanya sang an aria from Bastien and Bastienne.

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NEW YORK OCTOBER 1, 1941 No. 3040

Again the Metropolitan brings forth a director from the vocal wings. There was Dippel, tenor, who directed his own company; Scotti, baritone, ditto; Edward Johnson, tenor, reigning chief; and now comes Martinelli, tenor, who will become artistic director of Chicago's Opera.

• • •

We observe that *Broadcasting* mentions an effort to use a substitute word for radio announcer.

While we hold a real regard for the ability and equipment of the worthy announcer, we insist that his work is too often thwarted by the demands of ignorant sponsors.

Therefore, we submit a few substitutes with the hope that our readers will also lend their friendly helps:

Blatter, blahmaster, ad-bore, salesman, torturer, adnouncer, hismaster'svoice, or how about plain pain-in-the-neck?

• • •

The Truth About Music Criticism

E. I. Prime-Stevenson, many years ago a leading and famed music critic in New York, now is living in Lausanne, and a letter just received from him by the Musical Courier says that this paper is the only medium which brings full news to him and Swiss music-lovers, of the current tonal doings in the United States.

Once in a while, he adds, he sees also copies of New York daily newspapers, and they remind him of how much more serious and sincere was the music criticism of the period when he used to write some of it in the American metropolis.

In the latter nineteen-twenties, Mr. Prime-Stevenson published a book abroad (he has made his home there for over a score of years), called Long-Haired Iopas, which won much praise from erudite readers and reviewers. In those pages he expresses perhaps the ideal view of what metropolitan music criticism should be, and should not be.

His theories are as pertinent now as they were then, but just as difficult of general practise by all critics.

As a class the competent ones know the best traditions of the craft, but as individuals each one naturally follows the influences of his own particular background, training, preferences and prejudices. Also, as has often been pointed out, if he writes for a daily newspaper and wishes to be read by the largest possible number of readers, he must make his articles of general interest, not too long, newsy if possible, and informative without being didactic. Purely technical and scholarly material belongs in journals devoted to musico-educational purposes or in books designed for students and other deeply serious followers of the art.

• • •

"To write wisdom with a light hand" (one of Mr. Stevenson's apt phrases) is perhaps the quickest approach to being understood by the largest number of newspaper readers. If a critic is not understood, what value has his reviewing, especially if he also be one of those detail-mongering pedants who "hides himself in his ink?" (Again quoting Mr. Stevenson.)

One author fully realizes another phase of the question when he says that the hurried manner of music reviewing in the daily press, with composing-room waiting, and deadlines to consider, makes it necessary to "write 'something or other' on topics worn threadbare and stale to a great part of the musical public. . . . Able music-reporters presently can become hacks—uninterested, colorless—poverty-stricken of new ideas, new diction . . . temperaments have grown flaccid and unimpressed, duty is a bore. Hence critical slop, maundering discursiveness. How glad one would be not to say anything! That cannot be; but surely what is put upon the page by the listless hand, need not be as plainly mere substitute for musical thought" . . . and should at least be definite opinion.

• • •

Another kind of critic writes with a poniard—"at every word a reputation dies"—or at least, so the critic-executioner thinks. His opposite is the amiable ambler who "heeds Prior's plea for being very kind to virtues and a little blind to faults. Izaak Walton desires us, with a frog on the hook, to 'treat him as if you loved him.'"

Expatiating further on the subject, Mr. Stevenson continues:

How often we are informed that Mr. Jones could have shown a little more care as to pitch, when the incessant fact was that Mr. Jones sang false—as Mr. Jones has a habit of singing?—throughout his recital! Or that Miss Robinson 'seems to have a tendency toward over-use of her loud pedal, here and there, somewhat marring,' etc., which being interpreted truthfully means that Miss Robinson played blurringly, noisily, piece by piece; in fact often with the pedaling of a—bicyclist. Or we read of a score that it is 'a little diffuse, and occasionally uninspired, at least as regards some pages': the comment due being that the composition is rambling and dull, first and last. . . .

These timorous qualificatives 'little,' 'slightly,' 'rather,' 'perhaps,' 'not quite,' 'not altogether,' and their sort—ought they not to be retired from critical duty? Much too frequently they are misplaced amenities, do harm to art, to artists, or to would-be artists. The music-censor is paid to set down the truth. If he can hear it, why does he not write it? There is a manner of cautious, fumbling æsthetic criticism which reminds us of how a certain sly Malay used to give his evidence in court. Disliking extremely to commit himself to any sort of statement likely to be disputed by anybody under the sun, he always prefixed, to whatever he said, the slow words 'Sabya—fikir—baranguli—lebi—korang.' Which mean (I think) —perhaps—about—. The critic should not be cruel in phrase; but he should not copy such Oriental hesitancy, nor outdo the meticulosity of the polite curate with the suspect breakfast-egg. (Which was good in spots!)

• • •

Then there is the super-sage, the Solomonic critic, who serenely imagines that his dicta really shape the taste of the public and are looked upon by readers as the last word in solemn authority. However, as Mr. Stevenson points out, "there is much less humble acceptance by the public, or any critic's pontificating and laying down law; far less trust of his being an oracle not to be disputed hastily by non-professional hearers than was the case awhile ago. The present-day amateur has fairly caught up with the man who judges by *metier* of music and musicians. A vast contingent of the music-hearing possess as much taste, discernment, knowledge, comparatives, experience—often more practical equipment than many a professional commentator. He cannot even throw his dust in their eyes—or ears—by parading technical phrases."

Cartoon by Edgar Allen, Jr.

"Looks as if another music season was on!"

• • •

Finally we have the critic who grows jaded, is bored, tired of it all, and ends the "season" with inexpressible relief. He "becomes—unawares—the victim of musical indigestion, of chronic, psychic dyspepsia. His nerves resist the sometime charm, the art has grown to be ashes to his taste. Therefore his critiques are either negligently inexpressive, or peevishly destructive." At such a time, according to Mr. Stevenson's suggestion, the duty of that critic is to give up his work, to break off from the public artistic responsibilities of his profession: "the time has come to drop all close intimacy with the art. Amicable rupture, as with mistress, or as calm divorce from the wife. . . . If we persist in maintaining the tie, we are keeping ourselves in an insincere and pernicious relationship with it: to an aesthetic crime daily, nightly, inflicting its punishment upon us; besides misguiding our readers, wronging musicians, and working continuous harm to music."

• • •

Illuminatingly and affectingly honest is Mr. Stevenson's coda: "Some part of the reading world still thinks that we know more of music than—however cultured—we know. The Roman cynics accused the Augurs of never meeting each other without slyly grinning and winking, in tacit confession of being such solemn humbugs. It is to be feared that too many of us are not on nearly as intelligently intimate terms with Apollo and the Muses as is popularly supposed. But let us do the best we can, in our vocation. At all events, let us seek after sincerity, and flee the evasive and the cryptic. . . . 'But just here,' may ask some reader pertinently, 'when you were in the harness of routine-work as music commentator, did you always practice what you have been preaching in this chapter?' Ah, the shrewd thrust! . . . I shall imitate Tennyson's embarrassed Lord Chancellor, 'And smiling put the question by.'"

And there, critical brethren and dear musical public, you have just read as searching and practical an analysis of music reviewing as you ever are likely to encounter.

VARIATIONS

By Leonard Liebling

Here is exclusive news of a most needed and highly welcome reform in the field of music publishing. Hampton Publications (New York) announces the issuance commencing early in October, of Hampton Miniature Arrow Scores, embracing famous orchestral works, to be sold at startling reductions from former prices.

What those punishing prices have been, every orchestra and student knows well, especially those with limited budgets for purchase or rental of symphonic scores. It may truthfully be said that the high cost of such material has hitherto seriously hampered the operation of orchestras, cramped their repertoires, and in frequent instances prevented the establishment of symphonic bodies in communities that otherwise might have had them.

Nearly all the standard orchestral music being previously published in Europe, the import prices in America were necessarily considerable to start with, but received continual rises as the monopoly became more and more effective. The cost of scores purchased outright or rented, as well as the exorbitant production fees charged by the American agents of the foreign publishing firms, worked a tremendous hardship on orchestras, other musical associations, and soloists in this country. In many cases the performing fees have no just basis at all, as the copyrights are not legally recognized in America.

To give some idea of what Hampton Publications is achieving with its new series, it is only necessary to mention that its contemplated 50 volumes will sell at $1 each (a few at $1.50) and that some of them, like the book of Mozart and Gluck Overtures contain as many as twelve compositions. Hitherto the collective price of those Overtures in miniature score has been $7.20. Likewise the Hampton book of seven Beethoven Overtures will be $1 as against the European price of $5.40; and Rimsky-Korsakoff's Scheherazade and Russian Easter, $1 as against the European $6. These three publications (96 pages each) now ready, are to be followed shortly by nine more in November and December (Tschaikowsky, Borodin, Enesco, Gliere, Stravinsky, Mendelssohn, Brahms, Rossini, Smetana, Richard Strauss, Schubert, Weber, Debussy, Bizet, Berlioz, etc.) and thereafter the balance of the projected 50 volumes will be put on the market.

What all this means especially to music students need hardly be emphasized, for until now they have had to pay the exorbitant prices charged by Eulenburg and other European publishers whose miniature scores are mostly badly printed on cheap paper. The Hampton format is larger than the rival booklet and produced by the latest typographical processes.

Another advantage of the new scores is that they are provided with Albert Wier's Arrow System of score-reading whose epochal importance is familiar to all progressive students and music lovers. (Formerly the Arrow System was available only in volumes costing $3.) Also the volumes contain short descriptive annotations about each composition.

It is not difficult to foretell that the Hampton revolution will surely effect vital developments in the symphonic culture of America.

* * *

Carl Hoff, the bandleader, releases some startling publicity through the George B. Evans offices, as when he defends Swing against those detractors who declare it to be "conducive to poor morals." Mr. Hoff recalls that the waltz was at one time under a similar cloud, "a view quite ridiculous today," and he continues: "But some people who are unable to note that swing is a certain protest against machine methods and the monotony of life, feel that it is wicked simply because of its peculiar syncopation. No composers led more immoral lives than the old masters and their music is interpreted by lurid dances that pass under the cloak of art. On the other hand, swing is simply an attempt at individual expression. It is a symbol of grace. Swing fans are trying to break off the unnatural restraints of life. Remember that symphony music can be and often is powerfully stirring and more than once people have been led to suicide by the influence of such music. The worst that swing can do is make its followers forget the unhappiness of this mixed-up world."

It needed someone to put in their place those immorally-living classical masters who disguised their wicked dance works in artistic cloaks, and whose symphonic scores drove people to suicide! The Musical Courier, always a crusader for artistic good, gladly publishes Mr. Hoff's thoughtful and valuable warning.

* * *

Perhaps some living immoral classicist, poor and not yet recognized, and looking for bed and board (even Mozart and Beethoven had to write potboilers, and Wagner arranged popular opera airs for cornet) might be interested in this advertisement from Down Beat Magazine:

"WANTED—Musician teacher, arranger. I compose songs daily. Popular, patriotic, sentimental, sweet hot, sad, glad, comedy, unlimited variety. Offer small part, home, meals, for spare time. Beautiful private estate, exchange arranging my music. Male, female or couple may form band; opportunity; near Brooklyn. 6001 Neck Road."

* * *

Playing the Piano For Pleasure, by Charles Cooke (Simon & Schuster) is a book whose publication next month I am anticipating warmly, as I belong to those who play the piano for pleasure —my own, purely.

And I get a world of pleasure out of it too, without the pain and drudgery of prolonged practise. No matter how well Hofmann, Horowitz, Rosenthal, Rachmaninoff, Gieseking, Barer, Lhevinne and others play, I am satisfied with my personal interpretations, tone, touch and pedalling. True, some of those fellows play faster (but not louder) and hit fewer wrong notes than I do. And so, what? They get nervous and worry about audiences and critics, and I don't; they are fearful of a bad box-office, and I'm not; they burst with envy when some other pianist scores a triumph, and I care not a hoot. Yes, playing the piano for pleasure is the world's most exciting indoor sport, and barrels of fun as well.

* * *

With pianist Johann Singer listening, the talk drifted to the subject of a lady who had just received her fourth divorce. "I hear she's made up her mind to marry a struggling young violinist," someone reported. "If she's made up her mind," purred Singer, "the young violinist might as well quit struggling." * * *

Books received and ready for bedside reading by this department: Aaron Copland's Our New Music (Whittlesey House); Hendrik Willem Van Loon's Good Tidings, music by Grace Castagnetta (American Artists Group, Inc.); Constance Hope's Publicity Is Broccoli (Bobbs-Merill Co.); Giulio Gatti-Casazza's Memories of Opera (Charles Scribner's Sons); Mary Mellish's Sometimes I Reminisce (G. B. Putnam's Sons); Opal Wheeler's Stephen Foster and His Little Dog Tray (E. P. Dutton and Co.).

* * *

Violinist Henri Temianka tells of an experience he had during his most recent visit to London:

"At a large and rather mixed gathering I had just performed in Schubert's Trout Quintet, when an elderly lady came up to me and said: 'Are you the leader of the band?' I replied that this was no band and that we had only been playing together for fun. 'In that case,' she said, 'Why do you gentlemen call yourselves the Trout Quintet?' I replied that this was the composition, based on a song by Schubert. 'Ah, a song by Schubert,' she said. 'And I supposed you arranged it?' After that, I gave up explaining."

* * *

Publicity news from the current Pop Concerts of the National Symphony Orchestra in Washington: "For the opening program Dr. Kindler has designed a list that fits well with the informal atmosphere and its attendant attractions of beer, light wines, soft drinks and pretty waitresses. . . . There will be two intermissions, so that patrons may get refreshments at the lunch counters in the lobby."

* * *

Good! That was the custom too at the Berlin Philharmonic Concerts (except those conducted by Nikisch) when I was student in that city. However, there were no pretty waitresses; in fact, no waitresses at all, only male waiters. That helped us students to concentrate on the music.

* *

Danton Walker, former music critic and now famed columnist of the New York Daily News, makes a portentuous announcement for musicians of that city: "Jimmy Dorsey reminds us that Gotham's current Mayoralty campaign will be a battle between music lovers—both LaGuardia and O'Dwyer are confirmed opera- and concert-goers, and Wagner fans, to boot."

* * *

L. Gibbons writes from Lausanne, Swtizerland: "I have settled here, so please forward my Musical Courier to the new address. I should be more than sorry to be deprived of your paper, which to us music lovers on this side has seemed for many months the only link with civilization."

* * *

Arthur Hartmann has been listening to strange talk, as for instance:

New York, August 31, 1941.

Dear Variations:

The time, 3.15 p.m., Friday, August 29. The place, the French bakery, blocks out of the way, where I go every day to buy well-baked, hard-crusted rolls for my table.

Girl behind counter: "Ah—say, tell me, er, is Tschecowsky dead?"

Hartmann: "Well—rather!"

Girl behind counter: "Oh! So then he ain't the feller that's been going around with Greeta Garbo."

Yours,

A. H.

* * *

Has anyone noticed the melodic similarity of the beginning of John Alden Carpenter's song, When I Bring You Colored Toys, and the refrain of George M. Cohan's patriotic ditty, Over There? Not that it matters. Both numbers won popularity and were profitable to their composers.

* * *

And then there is the treacly popular song called Intermezzo. Were not its first two measures thought of originally by Wagner in the second act of Tristan and Isolde?

* * *

The Baltimore Sun of September 21 bulletins that one of the soloists to appear this season with the orchestra there will be "Joseph Spigeti."

* * *

I like what someone always calls soprano Lucy Monroe—Prima Madonna!

* * *

Who was it sent a wire to a keyboard colleague: "Heard you play last night. Stop"?

"Passed by Censor" is the official-appearing stamp on the latest news from the British front as sent by the always alert Ivor Newton.

Ivor who manages to keep active and maintain his smile despite the suffering that one can see exists, by reading between the lines of his note, tells the story of what he overheard 'tother day.

Ivor noticed a long queue outside a provincial theatre where the Sadlers Wells Opera Company was presenting a season. He joined it just in time to overhear a woman approach and inquire:

"What are you people waiting here for?"

"Tales of Hoffmann" was the reply.

"Well," the first responded, "that'll do for me. I don't know how to cook 'em, but my husband will eat anything."

* * *

Ivor tells another experience, this time over the air. He writes that Londoners (who *can* listen to enemy radiocasts) were amazed to hear the German radio make a war report to this effect: "Last night we bombed and destroyed an enemy Musician Dump."

So far, Ivor reports, no concerts have been cancelled in London.

* * *

Following the success of Charlie McCarthy and Edgar Bergen in the Multnomah Civic Stadium in Portland, Ore., as part of the summer symphonic season, Simon's resident imp reports, there is some talk of next season engaging Gargantua and his mate as a two-piano team.

* * *

According to rumors reaching these palsied old ears from the balmy—atmospherically—State of Calif., the air has been full of music in Escondido this summer. Ethel Bartlett and Rae Robertson prepared winter programs in the ranch house they rented for the season. Their guests from England, Benjamin Britten, composer, and Peter Pears, tenor, toiled just beyond earshot of the pianists. Mr. Britten tossed off a Mazurka for the Robertsons to play this season. He also completed a string quartet and other works.

I See That

Janet Busch, contralto, is soloist with the Columbia Broadcasting Orchestra, Sir Thomas Beecham conducting, tonight, (Oct. 1).

* * *

Nicholas Avierino has resumed his violin, viola and ensemble classes. Young artists will be heard in studio recitals throughout the season.

* * *

Frances Blaisdell, flutist and Joan Buebendorf, pianist, will be heard from WNYC today, (Oct. 1) in Francis Buebendorf's Scherzo. This is one of a series of programs featuring American composers. Mr. Buebendorf will be interviewed. Deems Taylor and Earl Robinson will appear on subsequent programs.

* * *

Anatol Kitain, pianist, gives his Carnegie Hall, New York, recital on Oct. 21.

* * *

Otto Klemperer gave the first performance of his work, 1941, and played his Trinity, Merry Waltz and arrangement of a Bach chorale when he recently conducted the Studio Orchestra in Los Angeles.

* * *

Margit Bokor, soprano, has been engaged by the San Francisco Opera to sing Sophie in Rosenkavalier.

* * *

Ernest McChesney, American tenor, sings in Peru, Ind., Nov. 26, during his fall tour.

* * *

Carlo Morelli, Chilean baritone of the Metropolitan, Chicago and San Francisco operas, will give a recital in Town Hall, New York, Oct. 12.

KATE KEITH FIELD
and her dog Windy photographed by Helen Beck in the garden of the soprano's home in New York. Miss Field will appear in concert at the Brooklyn Academy of Music, Nov. 9, and tour Pennsylvania in January.

Julia Munro, violinist, gave a program on Aug. 23 at Howell House, Westhampton Beach, L. I., playing the C minor sonata of Grieg, and works of Fibich, Haydn and Tartini-Kreisler.

Metropolitan Opera Quartet Starts Season in Vancouver

Josephine Antoine, Karin Branzell, Frederick Jagel and John Brownlee, comprising the Metropolitan Opera Quartet of WGN Concerts make their first appearance of the season on Oct. 10 in Vancouver, B. C., under the direction of Lily Laverock. Among other fall and winter engagements will be those on the University of Minnesota All-star Series in Minneapolis; the Masonic Auditorium Concert Series, Detroit; and Iowa State College Artists' Course, Ames, Ia.

Florence Foster Jenkins Gives Recital at Newport

NEWPORT, R. I.—Florence Foster Jenkins, soprano, presented her Newport recital on Sept. 5 at the Historical Society. Mme. Jenkins was heard in arias from Bach's St. Matthew Passion, Haydn's The Creation, Manon Lescaut, La Traviata, and La Dolores as well as songs of Tejada and Russel Wragg and Cosme McMoon's setting of her own Trysting Time. St. Clair Bayfield, English actor and William J. Cowdrey, accompanist, assisted. M. N.

NBC Artists to Fulfill Flagstad's Tour

According to an announcement by NBC Concert Service, the 54 engagements, booked for Kirsten Flagstad this season, have been transferred "for the most part" to Lauritz Melchior, Marian Anderson, John Charles Thomas, Jarmila Novotna, Artur Rubinstein, Ezio Pinza and Dusolina Giannini.

SELECTEES' SELECTEE NOTIFIED
of her selection. Marion Claire, operatic, radio and concert soprano, receives a delegation from Fort Sheridan following her recent Grant Park, Chicago, concert. Miss Claire was informed she had been named favorite soprano by the Army selectees at the fort.

EARLY SEASON CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening.

FRIDAY, OCT. 3
John Creighton Murray, violinist, Town Hall (E)
Austrian Action Series: Paul Wittgenstein, pianist, and Emanuel List, basso, Carnegie Chamber Music Hall (E)

SATURDAY, OCT. 4
Greta M. Schoenwald students' recital, Carnegie Chamber Music Hall (E)

MONDAY, OCT. 6
Alfred Hopkins, tenor, Carnegie Chamber Music Hall (E)

THURSDAY, OCT. 9
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, OCT. 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Isabel French, soprano, Town Hall (E)

SATURDAY, OCT. 11
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, OCT. 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Salvator Manetto, violinist, Town Hall, 5:30
Associacion Cultural Inter-Americana Concert, Town Hall (E)

MONDAY, OCT. 13
Maxim Schapiro, pianist, Town Hall (E)

TUESDAY, OCT. 14
Philadelphia Orchestra, Carnegie Hall (E)

WEDNESDAY, OCT. 15
Michael Zadora, pianist, Carnegie Hall (E)
Abbey Simon, pianist, Town Hall (E)

THURSDAY, OCT. 16
Lillian Stephens, soprano, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, OCT. 17
Farbman String Symphonietta, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, OCT. 18
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, OCT. 19
Anne Judson, contralto, Town Hall (E)
John W. Branch, bass-baritone, Carnegie Chamber Music Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
N.Y.C. WPA Orchestra, Carnegie Hall (E)

MONDAY, OCT. 20
Hilda Somer, pianist, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Music Hall (E)

TUESDAY, OCT. 21
Anatol Kitain, pianist, Carnegie Hall (E)
Carlos Alexander, bass-baritone, Town Hall (E)
Sybil Shearer, dance recital, Carnegie Chamber Music Hall (E)

WEDNESDAY, OCT. 22
Ernest McChesney, tenor, Town Hall (E)
Sybil Shearer, dance recital, Carnegie Chamber Music Hall (E)

THURSDAY, OCT. 23
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, OCT. 24
Marisa Regules, pianist, Town Hall (E)
Adele Vosari, soprano; Vanna Razlog, tenor; Joint recital, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, OCT. 25
Aleksandr Helmann, pianist, Town Hall (A)
Kathryn Boghetti, contralto, Town Hall (E)

SUNDAY, OCT. 26
Philharmonic-Symphony Society, Carnegie Hall (A)
N.Y.C. WPA Orchestra, Carnegie Hall (E)
Cathlene Parker, soprano, Town Hall (A)
New Friends of Music—opening of series—Budapest Quartet and Hortense Monath, pianist, Town Hall, 5:30.
Nora Fauchald, soprano, Town Hall (E)
Ladycliff College Scholarship concert, Carnegie Chamber Music Hall (A)
Wilson Woodbeck, baritone, Carnegie Chamber Music Hall (E)

MONDAY, OCT. 27
Conrad Thibault, baritone, Town Hall (E)
Jere Collins, baritone, Carnegie Chamber Music Hall (E)

TUESDAY, OCT. 28
William Kappel, pianist, Town Hall (A)
Bernhard Weiser, pianist, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Music Hall (E)

WEDNESDAY, OCT. 29
Donald Dickson, baritone, Town Hall (E)
Hazel Griggs, pianist, Carnegie Chamber Music Hall (E)
Henrietta Schumann, pianist, Carnegie Hall (E)

THURSDAY, OCT. 30
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, OCT. 31
Thomas L. Thomas, baritone, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)

Mildred Hunt Hailed At Topeka Concert

Flutist Returns to Home City in Benefit Program for U.S.O.

MILDRED HUNT

TOPEKA.—Despite a terrific downpour, a large audience was present to hear Mildred Hunt, flutist, when she returned to her former home to give a concert for the benefit of the U. S. O. Miss Hunt presented a diversified list, including works of Aubert, Mozart, Bach and LeClair, the Hindemith Sonata, Skilton's Sioux Flute Serenade and shorter numbers, among which was Charles Haubiel's Nuances. The contrast in styles was admirably displayed by Miss Hunt, whose technical skill and musicianship won her rounds of applause.

Virginia Burton, her able accompanist, also contributed a solo group of Chopin numbers.

Miss Hunt, who was heard with orchestra at the music camp at Lawrence, will appear with the Montreal Women's Symphony during the season.

N. E. M.

Geneseo State Normal School Brings Musical Artists

GENESEO, N. Y.—The State Normal School in this small community, only about 30 miles distant from Rochester, presents a number of musical events for its students each season. These are generally well received, and the last visit of the Westminstre Choir was practically a "sell-out."

The Rochester Little Symphony Orchestra performed here under the baton of Guy Fraser Harrison. The last series also included recitals by Dorothy Baker, soprano, and Robert Crawford, baritone; Miriam Winslow and Foster Fitz-Simons, dancers, and several lecturers. Students and faculty annually take part in a Community Play.

Richard Czerwonky Conducts Kenosha Orchestra

KENOSHA, WIS.—Richard Czerwonky, newly appointed conductor of the Kenosha Symphony Orchestra, was enthusiastically applauded by an audience which packed the Bradford High School Auditorium at a recent concert. Under Czerwonky's expert leadership the orchestra gave stimulating and artistic performance of von Flotow's overture to Martha, German's three Nell Gwyn Dances, the introduction to the third act and bridal song from Lohengrin, Tchaikovsky's March Slav and shorter numbers by Grieg, Delibes, Godard and Moszkowski. Ralph Niehaus, tenor, won hearty approval for his fine singing of Cielo e mar from La Gioconda and a group of songs. So great has been the response at the orchestra's two experimental concerts that a full subscription series is planned for next season. J. C.

Schumann Concerto at Asheville

Through a typographical error it was stated in the last issue that at the Paderewski Memorial Concert in Asheville, N. C., Nancy Riedel, pianist, played Schumann's C minor concerto. This should have read, of course, the A minor concerto of this composer. Miss Riedel is a pupil of Ruth Ryan Gutierrez, who also participated in the program.

Gina Van de Veer Starts Season in Berkshires

Gina Van de Veer, dramatic soprano, made her Berkshire debut and opened her new season on Aug. 24 when she was heard at the Berkshire Playhouse with Franz Mittler, Austrian pianist, as accompanist. Her program comprised Lieder of Schubert, Hugo Wolf and Mendelssohn and French and American works. In November, Miss Van de Veer appears in Jordan Hall, Boston. Her tour takes her as far south as Havana.

During the summer, Miss Van de Veer held auditions at Stockbridge and advised young singers. She also was heard at Schroon Lake.

Philadelphia Orchestra Plans First Brooklyn Concert

The Philadelphia Orchestra, Eugene Ormandy conducting, makes its first appearance in Brooklyn, N. Y., Nov. 5, when it opens the Major Concert Series of the Institute at the Academy of Music there. Other programs listed include the performance of Don Pasquale on Nov. 19 with Oscar Lassner, Stella Andreva, Bruno Landi and Francesco Valentino; Ruggiero Ricci, violinist, Dec. 3; the original Don Cossacks, Dec. 17; Gladys Swarthout, Jan. 14; Sergei Rachmaninoff, Jan. 28; Tito Schipa and Rose Pauly, Feb. 11; Alexander Brailowsky, Feb. 25; Marian Anderson, March 11; and Mischa Elman, March 25.

Karin Branzell in Debut with San Francisco Opera

Karin Branzell, contralto, will make her debut with the San Francisco Opera as Venus in Tannhäuser. Gaetano Merola, director, notified Mme. Branzell that due to the failure of Kirsten Flagstad to return this season, he had changed his plans. Mme. Branzell was to have sung Brangaene. Her tour with the company now includes Portland, Ore., Oct. 3; Seattle, Oct. 8; San Francisco, Oct. 24 and 30; and Los Angeles, Nov. 9.

Oliver Stewart in Programs

Oliver Stewart, tenor, gave programs recently at Sea Girt and Spring Lake, N. J. and for the Garden City, N. Y., Volunteer Fire Department. Mr. Stewart sang this summer at Spring Lake Presbyterian Church and has been re-engaged as soloist for next season.

Rachmaninoff to Be Soloist with 6 Orchestras

Sergei Rachmaninoff, composer-pianist, appears with six major orchestras this season. During October he will make five appearances with the Philadelphia Orchestra in New York, Philadelphia, Washington, and Baltimore. On Nov. 6 and 7 he plays his own Concerto No. 1 and Rhapsodie on a Theme of Paganini with the Chicago Symphony; Nov. 28 and 30 will be heard with the Pittsburgh Symphony; Dec. 4 with the Detroit Symphony; Dec. 18 and 19, with the New York Philharmonic-Symphony; Jan. 8 and 10, the Cleveland Symphony.

Rachmaninoff's Carnegie Hall, New York, recital is scheduled for Nov. 1.

NBC to Sponsor Debuts of Two Baritones at Town Hall

Two baritones, both known to radio, will make their debuts in Town Hall, New York, next month under the management of NBC Concert Service. Donald Dickson, heard in the 1937 spring season of the Metropolitan, will present the first performances of several new songs in English. Thomas L. Thomas, who made his Metropolitan Opera debut in the same year, will be heard in French, German, Welsh and English songs.

Conrad Thibault, who also has been heard on the radio, will present his Town Hall recital on Oct. 27. It will embrace five languages.

MME. HEDWIG ROSENTHAL and MORIZ ROSENTHAL, seated front, at East Gloucester, Mass. Seven pupils of Mme. Rosenthal, pianist-pedagogue, studied there with her this summer. The Rosenthals have returned to New York and resumed pedagogical and concert activities.

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NEW PUBLICATIONS *Include Book of Wagner's Letters to Seamstress*

BOOK

RICHARD WAGNER AND THE SEAMSTRESS; first publication in the English language of a collection of letters by Wagner, accompanied by Daniel Spitzer's comments, and with an introduction and epilogue by Leonard Liebling.

The history of this remarkable correspondence between the composer of The Ring and a Viennese milliner named Bertha Goldwag is interesting. The sixteen letters are dated from 1864 to 1868, and were originally published in the Vienna *Neue Freie Presse* by Spitzer, a Viennese columnist, a year after the opening of Bayreuth. The publication is said to have been at least partially instigated by Brahms.

After beating about in antiquarian shops, the letters were bought for $150 and the collection is now in the Library of Congress in Washington.

The present English version is by Sophie Prombaum.

The letters illustrate Wagner's fondness for rich clothing and satins as backgrounds for his work, and the rather meticulous way he had of planning his sartorial effects. The faithful Bertha seems to have acted as shopper extraordinary for the musician.

The little book is of particular charm because of the witty introduction and the delightful cartoons that are reproduced from Viennese publications of the period. (Published by Frederick Ungar, New York.)

FOR ORCHESTRA

MA CURLY-HEADED BABBY, by George H. Clutsam; symphonic paraphrase by Hans Spialek. The tuneful theme of this popular work undergoes many attractive transformations, with use of brilliant modern orchestration, in this appealing paraphrase. There is an important part for solo harp. (Chappell & Co., New York.)

NOSTALGIA, Waltz Fantasy, by Robert Stolz. A sensuous *valse moderato*, on a characteristic theme with triplet figure, by the composer of Two Hearts in Three-Quarter Time. For concert orchestra with saxophones, and with extra piano-conductor's part. (Oliver Ditson Co., Theodore Presser Co., distributors, Philadelphia.)

FOR FLUTE AND STRINGS

PASTORAL ODE, by Mabel Daniels. A sensitive, richly-woven poem in which the solo flute plays atmospheric measures against a background of two violins, viola, cello and bass. The soloist must command extensive technic, rapid, chromatic runs and trills being included. The middle section rises to a more impassioned note, with a ppp conclusion, *morendo*. A talent for expression of pastoral moods is revealed by the composer, whose Deep Forest is well known. (J. Fischer & Bro., New York.)

FOR TWO PIANOS, FOUR HANDS

THE QUEEN OF HEARTS, THE CHESHIRE CAT, THE DORMOUSE, THE LOBSTER QUADRILLE; by Homer Simmons.

In titular parenthesis, the composer sets forth that the Queen is a Gigue, the Cat a Cake-Walk, the Dormouse a Sarabande, the Lobster a Reel. You gather, therefore, that Mr. Simmons' pieces are not without humor, and your assumption is right.

But they have also more weighty qualities, like excellent pianistic idiom, melodic appeal, fastidious harmonization and fine balance and distribution. Those are things to be expected from Mr. Simmons' tried musicianship and his experience in writing for two pianos. The *morceaux* are about ten pages in length, with the exception of the Dormouse. That animal being tiny, its interpretation covers only four pages. (J. Fischer & Bro.)

FOR PIANO SOLO

BALLET IN WHITE, by Evangeline Lehman. A slow and flavorsome waltz, with an individual and fascinating rhythmic scheme, in which short figures alternate with long-spun, graceful roulades. There is a suggestion of Chopin waltz patterns in its sustained development. The harmonization is simple but effective, and there are fingering markings. (Theodore Presser Co., Philadelphia.)

JEUX D'EAU, by Ravel; with interpretive analysis by E. Robert Schmitz. This forms part of the series, Schmitz Edition of Modern Piano Classics, including three Ravel works, and others of De Falla and Milhaud. The editing is according to a most exhaustive and original system based on the author's book, The Capture of Inspiration. Every nuance is indicated by symbols, which are explained in a page of analysis. (Associated Music Publishers, Inc., New York.)

SIX MODERN TEACHING PIECES, by Walter Stein. Aiming to introduce "modern tendencies in melodic, harmonic and rhythmic design," these original pieces are of simple makeup, without aggressive modernism, and each a page in length. The titles are: Gypsy Tune, Sad Story, Frolic Dance, In a Mood, Remembering, and Flickering Lights. There are no fingering indications. (Remick Music Corporation, New York.)

CHAPPELL FAVORITES, album for piano solo, edited and arranged by Gregory Stone. A dozen easy piano versions of long-popular songs. Included are: Homing, My Beautiful Lady, Little Grey Home in the West, Wait Till the Cows Come Home, The Blind Ploughman, Beloved, It Is Morn, Rose in the Bud, Mother o' Mine, A Bowl of Roses, All of My Heart, My Message, and A Beautiful Lady in Blue. They have fingering marked. (Chappell & Co., Inc., New York.)

FOR CELLO AND PIANO

ADANTE CANTABILE, by Katharine E. Lucke. A number with thematic simplicity and profile, somewhat like that of an old dance, but in *moderato* pace. Easy to play, and effective. (Carl Fischer, Inc., New York.)

ANTHEMS

CHILD JESUS CAME TO EARTH, a new Christmas anthem by Philip James, follows the carol idea although an original work. Not difficult and might well be added to repertoire of choirs desiring something new, yet in the older style. (Galaxy Music Corp., New York.)

CHRIST IS BORN, another new Christmas anthem by Philip James. More declarative; easy, makes use of octave progressions with brief four-part harmonized episodes. (Galaxy Music Corp., New York.)

SONGS

DOWN BY THE SALLEY GARDENS, by Alice de Cevee, is a delightful and effective encore number, with the highest tone an F, that almost sings itself. Dedicated to John Charles Thomas, it is a lyrical item that could be utilized to good effect by female singers as well. (Carl Fischer, Inc., New York.)

BEYOND THE SKIES, by Fay Foster, brings this American composer back to the active field of composition. Full of key changes reflecting first the bitterness of winter and then hope that Faith, Love and God instill in the midst of difficulties. (R. L. Huntzinger, Inc., New York, Willis Music Company, Cincinnati, O.)

PETROUSHKA FROM BAROUSHKA, a character song by Fay Foster. A delightful number in which some of the slyness of the poem is adroitly set. A rhythmic piece which singers of both sexes could use to provide a contrast and which would undoubtedly have to be encored. (R. L. Huntzinger, Inc., New York, Willis Music Company, Cincinnati. O.)

THOUSAND AND ONE NIGHTS, with English lyrics and adaptation to a Johann Strauss waltz in which the Viennese composer's lilting number is freely translated. (Edward B. Marks Music Corp., New York.)

Margaret H. Smith Concludes Tour of Southern Cities

Margaret Henderson Smith, soprano, recently sang French, German and English numbers at Virginia Beach with Earl Capes, Norfolk pianist, as associate artist. This concluded her summer schedule of church, radio and recital engagements in Virginia and North Carolina. Miss Smith also participated in a broadcast over WSOC, Charlotte, N. C.

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ALEXANDER TANSMAN and HIS FAMILY ARRIVE

in this country. The eminent Polish composer-conductor-pianist will fulfill a number of engagements, and then go to Hollywood to write for the motion pictures. He has made four transcontinental tours, appearing with major orchestras and in recitals. Left to right: Marianne, his year and a half old daughter; Mr. Tansman; Mizeille, 2½ years old; and Mme. Tansman, the former Colette Cras, also a pianist, and daughter of former Admiral Jean Cras, who has composed a number of chamber music works heard here and abroad.

THIS FAIR AND BEAUTEOUS SONG, another Chopin work, this time the Op. 28, No. 7 prelude, provides the music for a poem by Samuel Richards Gaines who has made the arrangement. It follows the original carefully although there are some minor alterations. The range is from low B flat to a top G. (Carl Fischer, Inc., New York.)

TWILIGHT and SHE'S SOMEWHERE, the two latest songs by Noble Cain, noted conductor and composer. The first, a brief item, is in the style of a reverie. The second, somewhat longer, is sung animatedly, with an arpeggio accompaniment prominent. There are two temporary climaxes before the wistful idea of the start returns in the close. (G. Schirmer, Inc., New York.)

STRICTLY GERM-PROOF, by John Sacco, is a character number, the pointed poem of Arthur Guiterman providing an excellent medium for some satiric musical writing, of which the composer has taken advantage. There are occasional vocal "flourishes," but, throughout, the song is primarily of the "spoken" type. In humorous vein, it is an ideal contrast number. (G. Schirmer, Inc., New York.)

THE RAGPICKER, by John Sacco, mournfully depicts the sad lot of the aged ragpicker sorting her silks, homespuns and threads of gold with icy fingers. There is a hint of a Puccinian victim of circumstances in a brief contrasting episode before the final part appears again in chromatic style. (G. Schirmer, Inc., New York.)

SSA

A Child's Wish, by Franz Bornschein, gives the first soprano the melody at the outset against a humming accompaniment by the other two voices, the latter then joining in simple harmony with a brief crescendo ending in a fermata on the dominant, before the original idea is repeated, the end being *ppp*. (J. Fischer & Bro.)

There Was None To Match Kerekes, an Hungarian folk-air arranged by Gwynn S. Bement. It tells the tale of the village hero, drafted into war. Wounded, he returns to find the maidens have turned their attention elsewhere and the particular lady has become wed to another. To be sung *lento patetico quasi narrato*, the music follows the minor mode with a *molto doloroso* close as the tale concludes. (J. Fischer & Bro.)

SA

ON THE VIA DOLOROSA, by Alfred H. Johnson, a work which in 1939 won the Pittsburgh Art Society Prize. A simple two-part arrangement of the tale of Christ's passing on the way to Golgotha. Starting slowly at first, in the minor, there is a brief major episode portraying how "Nature . . . in pity shed a gentle . . . and cooling rain." The number is not long and should be effective for two-part choir, even juniors, or senior women's group. (J. Fischer & Bro., New York.)

A PRAYER FOR PEACE, by Alfred H. Johnson, arranged for two-part women's voices, unison chorus, or male quartet. The general idea is the same with the opening phrases being available for solo before the division into parts occurs. In prayerful vein throughout, the music rises to beseech the Deity to lead people "out of the holocaust of war" and instead to calmer pastures of peace. In the male arrangement the baritone sings the solo against a five-part group. (J. Fischer & Bro., New York.)

SATB

O COME IMMANUEL (Veni Immanuel), plain song of the 13th century, set by the Philadelphia organist and choirmaster, Robert Elmore. The baritone sings the first verse, the second being sung by the alto with the tenor and bass in counter-movement, the melody finally returning to the alto until the soprano makes the four parts complete, the final verse including several unison passages. (J. Fischer & Bro., New York.)

ALLELULIA, COME GOOD PEOPLE, by Katherine K. Davis, a strongly accented rhythmic number in the style of a carol with a climax on Christ is Risen, the sopranos, divisi, the firsts taking a G, and concluding *fff*. Also arrranged for four-part female and four-part male choirs. (J. Fischer & Bro., New York.)

OFF TO THE HUNT, by William Berwald. The gay chorus is ready to follow the hounds on their spirited, impatient steeds, whose quivering nostrils, eyes alight with fire, stand pawing the ground, while the hounds are barking and hungry for the scent; until finally, laughing and shouting, the party, in gay crimson coats, starts off with rapidly increasing enthusiasm, to the hunt. A spirited, descriptive number, with the parts frequently divided. (J. Fischer & Bro., New York.)

Bradley College to Publish Contemporary Chamber Music

PEORIA, ILL.—This season the College of Music of Bradley Polytechnic Institute, of which Halsey Stevens is director, will inaugurate a project of quarterly publications of contemporary chamber music scores on a subscription basis. Composers whose works are chosen for publication will retain performance rights to their works, it is announced, but Bradley College will seek to encourage performance of compositions issued under its imprint. Scores may be submitted to Mr. Stevens at Bradley College of Music, Peoria, Ill. The first issue under the plan is scheduled for January, 1942.

Pascarella's New Scores Played in New York

Enzo Pascarella's two orchestral numbers, Dance a la Gavotte and Lyric, were performed by the New York Symphony Orchestra, under the direction of John Barnett, at the Prospect Park Music Grove, Sept. 12; Brooklyn Museum on the afternoon of Sept. 14 and on the Central Park Mall that evening. The Brooklyn performance was broadcast over WNYC. These compositions had first performance last May, winning an award by the Reading Symphony.

Charles De Harrack Writes New Sabbath Eve Service

CHARLES DE HARRACK

A setting of the Sabbath Eve Service, for use in the synagogue, by Charles De Harrack of Cleveland, has been issued by the Bloch Publishing Co., New York. It is arranged for cantor (baritone), mixed chorus and organ.

Published in both a regular and a de luxe edition, the Service includes seventeen numbers in the complete work, among them two short organ selections to be played when the mourners rise for Kaddish. Each composition is characterized by traditional atmosphere. There is a touch of Oriental flavor and the style is appropriate to the temple worship.

Toured in Europe

A number of Mr. De Harrack's compositions, published abroad, have a wide circulation. Before the World War, he made many concert tours and was heard at the various royal courts. In Leipsic he won first prize for composition offered by the Deutsche Verlags Actiengesellschaft. In Vienna, where Mr. De Harrack resided for many years, he studied piano with Leschetizky. In addition to attending Vienna University, he also studied voice, harmony, counterpoint and orchestration and organ.

In America Mr. De Harrack has toured as pianist and made recordings. His short orchestral numbers have been played by several symphonies including the Cleveland Orchestra. Mr. De Harrack is organist at B'Nai Jeshurun Heights Temple, Cleveland.

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Erb Conducts Elijah In Massillon Cycle

Cleveland Singers Assist Tabernacle Chorus—Conductor Receives Ovation

MASSILLON, O.—An audience which overflowed the Crystal Springs Tabernacle and necessitated extra chairs being placed in all available places, applauded the presentation of Mendelssohn's Elijah on Sept. 7 under the baton of Dr. John Warren Erb.

The Crystal Springs Tabernacle Chorus, assisted by several competent soloists, had also planned to present Dr. Erb's Thou Wilt Keep Him in Perfect Peace but the inability of the printer to deliver copies necessitated this being deferred.

Under the reverent, devotional and inspiring baton of Dr. Erb, who arrived here only three weeks ago to take over supervision, the singers gave a performance marked by notable tonal balance, excellent diction and intelligent understanding of the majestic choruses.

Gordon McKinnon, Cleveland baritone, in the title role, and Irene Beamer, contralto soloist of Euclid Avenue Christian Church, Cleveland, were outstanding. Other roles were admirably sung by Marcia Bissell, soprano and Walter Born, tenor, both of Cleveland and Mabel Appel, soprano and Glenda Kipfer, contralto. Roy Hofstetter and Helen Marie Warstler were the accompanists. Edwin Warstler was assistant conductor.

Dr. Erb introduced Mrs. Gailliard B. Fuller, president of the State Federation of Music Clubs, who congratulated the participants on their presentation.

M. N.

Omaha Throngs to Popular Park "Sings"

OMAHA, NEBR.—Leopold Stokowski, conducting the All-American Youth Orchestra, won an ovation when the World-Herald sponsored an evening concert at the AkSar-Ben Coliseum.

The World-Herald re-opened its annual summer series of Sunday Evening Community Sings in the natural amphitheatre at Elmwood Park, where thousands of amateur Omaha singers congregated.

AT LAKE KOKUM in the Berkshires, Robert Bostwick, baritone, is seen with Mrs. Frederick Leonhardt, left, and Mrs. David Huyler, at the summer residence of Mrs. Leonhardt.

EUGENE CONLEY, tenor, who will appear in Cosi Fan Tutte with the New Opera Company, has been singing leading roles in Boheme and Rigoletto in the New York opera season.

Mexico Seeks to Found Permanent Opera After the First Year's Success

(*Continued from page* 6)

Pauly was considered by Richard Strauss the finest interpreter of Salome, and her performance fulfilled this praise. She possesses the unusual dramatic depth and passion this role requires, coupled with a voice that is warm, lyric and intensely human. Salome was really the high note of the opera season, and the tremendous ovation which Mme. Pauly received was a tribute to her truly great talent.

Problems Creating National Opera

The Opera of Mexico has been the object of bitter criticism from its opponents, many of these having been aired at length in the press. In all fairness, however, now that the moment has come to sum up the achievements of the first year, one must recognize that its faults are the inevitable ones of any newly-organized company.

In its favor is the overwhelming fact that until now no professional opera group has ever existed in Mexico. This is the first attempt to form a permanent company of singers, stage designers, ballet and all the other indispensable factors of a successful Opera, so that in the future we shall not be deprived of this type of music.

Knowing well that Mexican singers are as yet unprepared for opera, due to lack of training, the directors brought down from the States such fine and talented singers as Kurt Baum, a striking Don Jose in Carmen, Eyvind Laholm, who sang Siegmund ably, Carlos Alexander, John Walsh and Lorenzo Alvary. At least two of the Mexican singers, the sopranos Irma Gonzalez and Enriqueta Legorreta, would have been considered "finds" in any country.

At present the Opera of Mexico is planning to open a school, with its present directors, to train singers for the coming season.

Veen in Dance Programs

Another summer visitor to Mexico was Jan Veen, who gave a series of dance recitals in Mexico City and Puebla. Jan Veen is one of the few modern dancers whose artistic development has been so thorough and logical. These recent concerts prove that the years have brought him a control of his body that seems almost superhuman in its rippling grace and fluidity.

Particularly fascinating for Mexican audiences were Veen's two new primitive studies on native witchcraft themes. Behind these deceptively simple evocations to the Rain-God, Veen has conceived a beautifully balanced, intricate dance composition that has the precision of a mathematical formula.

Veen was very fortunate in having the assistance of Adele Hooper, a young dancer who has specialized in percussion. Miss Hooper has a shy, fresh grace that is delightfully new in the theatre and in the portrayal of a young Spanish peasant girl, to music by de Falla, her slender, lithe body and dramatically expressive face took on poetic loveliness.

Szigeti Scores in Recital

Joseph Szigeti, who had previously been heard here in August as soloist with the Mexican Symphonic Orchestra, gave the first of a series of recitals here on Sept. 9 at the Arbeau Theatre. His splendid interpretation of the Kreutzer Sonata by Beethoven and the Debussy Sonata brought to light again the sheer musical witchery which he is able to evoke at will. Szigeti concluded with numbers by Veracini, Schubert-Friedberg, Dvorak-Kreisler and Stravinsky.

Buffalo Hails Outdoor Events

BUFFALO, N. Y.—The appearance of Stokowski and his All-American Youth Orchestra in Kleinhans Music Hall under the auspices of the Junior Committee of the Buffalo Philharmonic Orchestra, and for its benefit, was an inspiring occasion, the huge audience manifesting its appreciation of the event.

A series of Summer Pop concerts by the local orchestra, Franco Autori, conductor, was given in Kleinhans Music Hall. At a recent meeting of the board of directors Judge Charles B. Sears was elected president of the society, with Mrs. Carlton Smith, retiring president, as one of the vice-presidents. The appointment of Mrs. A. Conger Goodyear as chairman of the summer concerts, and of Jean Corey, as orchestra manager, was announced.

The Schola Cantorum, Jessamine Long, director, gave a praiseworthy performance of Verdi's Requiem in St. Paul's Episcopal church. The chorus of eighty voices was assisted by four soloists, organist Rosamund Abate and accompanist Beth Bowman.

The Symphony Training Orchestra, with Jan Wolanek, conductor, and Ruth Swerdloff, piano soloist, were heard in an interesting concert in the Kleinhans Chamber Music Hall.

Highly enjoyable was the Gilbert and Sullivan program given by the Columbia Quartet—Muriel Dickson, Edwina Eustis, John Dudley and Wilbur Evans—in Kleinhans Music Hall.

Five operas were sung here by the Columbia Opera Company. L. H. M.

WILLIAM NEILL and HIS ARTISTS RELAXING beside Lake Erie. Left to right; Charles Morati, director of the Buffalo Civic Opera; Mr. Neill; Elizabeth Crawford, dramatic soprano; Alfred Patten, her accompanist; Helen Schafmeister, pianist; Mrs. Morati; Jay Johnson, stage manager of the Theatre of Jack Rank, which Mr. Neill presents this season; and Mr. Rank.

Rudolph Reuter on Pacific Coast

CHICAGO.—After completing a ten-day session of lectures and master classes at the University of North Carolina, Rudolf Reuter taught a large class of special summer students at the American Conservatory, and gave a recital in the Conservatory's summer series. He held a short session of teaching in Waterloo, Ia., on his way to the west coast, where he plays in Washington and California.

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Arena in Capital Redecorated For National Symphony Events

Washington Launches First "Pops" Series

WASHINGTON, D. C.—The first series of "pop" concerts in the Capital was opened by the National Symphony Orchestra under Dr. Hans Kindler at Riverside Stadium on Sept. 22. The stadium had been redecorated in blue and old gold, and the main floor provided with 240 tables seating more than 1,200, besides 5,000 seats in the upper tiers. Dr. Kindler led works of Elgar, Sowerby, Bach, Tchaikovsky and Lehar. The audience was sizable and devoted in its applause. Scheduled to appear in the series of six concerts on Monday and Thursday evenings were: Rudolph Ganz, guest conductor; Elsie Houston, Brazilian soprano; Sigurd Rascher, saxophonist; Margaret Speaks, soprano; Arthur Lowe and Jack Whittemore, duo-pianists.

D. N.

BEFORE THE MIRROR, Lucy Monroe, soprano, wears the overseas cap presented to her as national soloist of the Veterans of Foreign Wars of the U. S., at their 42nd encampment in Philadelphia in August. Miss Monroe, director of Patriotic Music for RCA-Victor, conducted a giant community sing at the Municipal Stadium, Philadelphia, on Aug. 27 under the auspices of VFW, the second in a nation-wide series to stimulate morale.

Pupils of Solon Alberti in Memphis Opera Series

Solon Alberti, prominent New York singing teacher was in Memphis, Tenn., attending performances of the Memphis Open Air Theatre. Previously Mr. Alberti gave his annual master classes in Chicago, Boise, Ida., and San Francisco. Mr. Alberti's artist-pupils Frances Watkins, Mary Jane Watkins, Finley Walker, Martha Ellen Coxwell and Renzo Pagin appeared in the Memphis opera productions.

Soloists Named for Tri-City Orchestra

DAVENPORT, IA.—Four musicians will appear as soloists with the Tri-City Symphony orchestra of Davenport, Iowa, and Rock Island and Moline, Ill., during the 1941-42 season. They include Dorothy Maynor, Negro soprano; Zino Francescatti, violinist; Gregor Piatigorsky, cellist, and Simon Barere, pianist. Oscar W. Anderson of Chicago will continue as permanent conductor of the orchestra. The annual Young Artists' contest will not be held next season.

I. B. W.

BEVERIDGE WEBSTER and HIS WIFE AT LAUREL, L. I., where the pianist summered. Mr. Webster has returned to New York and is preparing for his new tour.

Battle Creek to Open Second Decade of Community Concerts

BATTLE CREEK, MICH.—Battle Creek, where the first Community Concert Association program was presented ten years ago, will start its second decade next season by presenting the Chicago Symphony Orchestra, Dr. Frederick Stock directing, Nov. 29. Other attractions will be Helen Jepson, soprano; Yehudi Menuhin, violinist, Leonard Warren, baritone, and Edward Kilenyi, pianist.

Officers of the local association are: Lawrence I. Fell, president; George B. Dolliver (for several years president), first vice-president; Mrs. Phil Ross, secretary, and Phil Ross, treasurer.

G. B. D.

Marriages

Dr. Rudolph Reti, composer, and Mrs. Elizabeth Lachmann, in New Haven, Conn., Sept. 16.

Alexander Merovitch, artists' manager, and Rosemund Wallace, in California.

Geri Dorsey, formerly of the Chicago Opera, and B. Ogden Chisholm, New York City, on Aug. 21.

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Hollywood Applauds Opera in Bowl and Chamber Series

Photo by Z. Vidor

LUNCHING AT SANTA MONICA,

Calif., a jolly party included, left to right, Philip James, composer and conductor, Mrs. James, Mrs. Edgar Schofield, Kathleen Lockhart Manning, composer, and Edgar Schofield, voice teacher of New York and Los Angeles.

S. HUROK RECEIVES CUP FROM MRS. LEILAND ATHERTON IRISH,

executive vice-president of the Southern California Symphony Association, which each summer makes this award to the individual or event drawing the largest season's attendance. Mr. Hurok is manager and representative of the Ballet Russe de Monte Carlo, seen by 21,062 on July 29.

Photo by Otto Rothschild

(*Continued from page 4*)

was the Wanda of Marissa Flores who sang like a dancer and danced like a singer. John Raitt, Henry Brandon and James de Liso completed the cast.

The dances by the Aida Broadbent Ballet were beautifully executed. The visual echo ballet was especially lovely, and the totem pole dance very striking. Edward Ward conducted efficiently and was responsible for additional music and adaptations, while the lighting by Otto K. Olesen added much to the scenic effects.

London Quartet Returns

The London String Quartet, John Pennington, Thomas Petre, William Primrose and Charles Warwick-Evans, reassembled under the auspices of Elizabeth Sprague Coolidge for three concerts in the Los Angeles Public Library on Sept. 4, 8 and 11, playing with lovely balance and musicianly finesse. Malipiero's Cantari alla Madrigalesca and quartets by Castelnuovo-Tedesco and Milhaud, all dedicated to Mrs. Coolidge, were presented, as well as quartets by Ravel, Brahms, Haydn, Schumann, Mozart and Beethoven.

The same group played quartets of Debussy, Bridge and Beethoven at Occidental College on Sept. 14. The Coolidge Quartet, William Kroll, Jack Pepper, David Dawson and Naoum Benditzky, offered Ravel, Britten and Beethoven quartets on Sept. 21.

Beethoven Cycle Heard

Five Beethoven trio and sonata concerts by the University Trio, under the joint auspices of the University of Southern California and Elizabeth Sprague Coolidge, were given in Hancock Auditorium, Sept. 15 to 19. Each program included a trio and sonatas for violin and piano, and cello and piano. Pianist Gunnar Johansen's tone was predominant at the first concert. C. Warwick Evans was the cellist, with Henri Temianka, violinist, taking the violin portion at the last moment, due to the illness of Antonio Brosa.

• • •

Greta Rubio spent the latter portion of the summer in San Diego to resume her studies with Berniece Briggs.

• • •

Arthur Carr appeared as composer-pianist with the Laguna Art Festival, with Lester Shafer and Carla Nilson, American dance artists. Shafer presented for the first time a new dance to Carr's Celtic Rondo based on Irish rhythms and steps. He is preparing another tour with Anne Jamison, soprano, whose programs will include To the Arms That I Love Best, one of Carr's latest songs. Mario De Costa, Coe Vevani, Polly Pruter, Alta Turk, Robert Grandin and Alfred Mina have been preparing programs with Carr during the summer.

• • •

American composers are invited to submit chamber music works to Eunice Boyd, who intends to use at least one American work on each of the monthly Evenings in the Canyon which she will give in her residence-studio in Laurel Canyon, Hollywood. The first program will take place on Oct. 5, with Mrs. Boyd's Little Symphony, Violinist Eloise Roessler and other artists participating.

• • •

Alexander Raab's artist students have had an active season, with concert appearances by Peter Jarrett, Wanda Krasoff, Margaret Howard, Richard Bailey, Maria Stoesser, Richard Gaw and Arnold Bloom.

Arthur Lange has been re-elected president of the Society of Native American Composers, with Louis Woodson Curtis and Morris Browda, vice presidents; Henri Lloyd Clement, executive secretary; Ilma Bergner, recording secretary; Jas. Charles McNeil, treasurer; Dudley Warner Fitch, librarian. The active advisory board, under the chairmanship of Chas. Wakefield Cadman, consists of Mary Carr Moore, Homer Grunn, Arthur Bergh and Adolph Weiss.

• • •

Lazar Samoiloff has returned from his master classes in Portland, Ore., to reopen his Los Angeles studios.

• • •

A lovely short tone poem by William Grant Still, called Old California, was introduced in a radio program by Werner Janssen and his highly efficient orchestra. Still has just finished a composition for baritone and orchestra on the poem. Plain Chant for America, by Katherine Garrison Chapin (Mrs. Francis Biddle, wife of the new U. S. Attorney-General) which will be introduced by John Barbirolli early in the centennial season of the New York Philharmonic Symphony Orchestra.

• • •

Susanna Foster, movie star artist pupil of Gilda Marchetti, will sing two numbers especially written for her by Victor Schertzinger in her forthcoming Paramount picture, Glamour Boy, in which she co-stars with Jackie Cooper.

• • •

Emanuel Bay, who since 1934 has been accompanist to Jascha Heifetz, and will continue with him in concerts during the second half of this season, is now teaching piano and accompanying in Hollywood. Prior to becoming official accompanist for Heifetz, he was for six years accompanist for Efrem Zimbalist, and for Grace Moore, Mischa Elman, Nathan Milstein and other artists.

Photo by Chidnoff

LEONORA CORONA

sang for an audience of 32,000 when she was soloist at the National Air Show Maneuvers at the Rainbow Shell, Manhattan Beach, Sept. 14. The program was broadcast over WMCA.

Luboshutz-Nemenoff Start Tour of 40 Engagements on Oct. 9

Pierre Luboshutz and Genia Nemenoff, duo-pianists, open a tour of 40 recitals on Oct. 9 at New Bedford. Their Town Hall, New York, concert is scheduled for Jan. 23.

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SINGS ON THE AIR

Freda Sheldon Returns After European Appearances

Freda Sheldon, American lyric soprano, made her first appearance since her return from abroad on Aug. 23 when she sang over WINS. Born in New York, Miss Sheldon studied in this country, Italy and Vienna. In the latter city she won first prize in an international singing contest. This was followed by engagements at principal opera houses in Europe, including the Volksoper in Vienna, Graz and Salzburg. Miss Sheldon sang Elisabeth in Tannhäuser, the Countess in Marriage of Figaro and other roles and participated in Max Reinhardt's production of Midsummer Night's Dream in Salzburg. In Prague she was under contract to the Prague Broadcasting Company. Other roles she has sung include Fidelio and Turandot.

Miss Sheldon plans to give a Town Hall recital in November.

Hans Busch to Stage Mozart, Verdi Works Here

Hans Busch, young stage director, has returned to New York from his activities in Buenos Aires and is in charge of performances of Mozart's Così Fan Tutte and Verdi's Macbeth which will be presented, starting Oct. 15, by the New Opera Company at the 44th St. Theatre. Mr. Busch directed several operas in Rio de Janeiro; and at the Colon in Buenos Aires he was in charge of Parsifal and Rosenkavalier. In Montevideo he produced Die Walküre.

Empire Photographers, N. Y.

FREDA SHELDON

Smith Assists Lener Quartet at Concert in Mexico

Dr. Carleton Sprague Smith, flutist, appeared recently as guest artist with the Lener Quartet at the Palacio de Bellas Artes, Mexico, D. F. The Quartet will give a number of concerts in the United States this season. Last year they toured South America.

RUTH REYNOLDS WITH HER TEACHER, JOHN DOANE,

before the latter's San Diego studio where the mezzo-soprano has been preparing programs for the coming season. Miss Reynolds was soloist with the San Diego Orchestra, Nikolai Sokoloff, conductor; gave a recital in that city and plans one this month in Los Angeles. With Mr. Doane at the piano, she will appear again at Town Hall, New York, on Dec. 8. Mr. Doane, in addition to his teaching, was chairman of the judges in the vocal division of the Young Artists' Contest at the Los Angeles Biennial of the National Federation of Music Clubs and spoke before the Hollywood Bowl Breakfast Club.

Isabel French at Town Hall

Isabel French, soprano, will present her Town Hall, New York, recital on Oct. 10. Miss French, a member of the faculty of the New England Conservatory of Music, will have Rene Le Roy, French flutist, as associate artist. George Reedes is the accompanist.

Roth Quartet in Festival

Following five concerts at the University of Southern California in Los Angeles, the Roth Quartet completed their summer engagements with eight programs at the Brigham Young Festival, Provo, Utah.

Suzanne Sten's Concerts

Suzanne Sten, mezzo-soprano, will sing in Marietta, O., Oct. 27, two days before appearing in Lancaster, O.

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Autumn dramatic classes have been opened by Mme. Poinier, the former Stefanie Glockner, founder-president of the Five Arts Club. Among her pupils are Mary Ellen Glass, featured in Nick Kenny's television radio program; May Austin, Fred and Roy Robson, Elaine Volkel, Adolf and Donald Arnavas, Dolores Leotta, and Joy Feldman.

Richard McClanahan

Richard McClanahan returned to New York on Sept. 15 following a holiday in Maine. He has resumed his work at the Riverdale School of Music, of which he is director, and at his private studio at Steinway Hall, where he acts as representative for Tobias Matthay.

Mr. McClanahan will give a series of lectures for teachers in Washington, D. C., this fall, beginning Oct. 20 and continuing every two weeks thereafter.

Romualdo and Olga Sapio

Rosina Martocci, soprano, appeared at the last musicale of La Chanterelle Internationale, and a recital at the Educational Alliance, New York. Pina LaCorte was engaged to sing Gilda with the New York Opera Co. William Branch, baritone, gave a recital at P.S. 113, New York, and Theo. Hines sang the role of Ramfis in Aida at the Jolson Theater, New York. All are studying with Signor and Mme. Sapio.

Jacques Stueckgold

Activities of artists from the studios of Jacques Stueckgold include the following:

Zinka Milanov, Metropolitan Opera dramatic soprano, spent the summer making many appearances in opera in South America among them her Buenos Aires debut as Leonora in Il Trovatore. She repeated this role 5 times in 2 weeks.

Alexander Sved, baritone of the Metropolitan, also made his first appearance in Buenos Aires, singing the title role in Rigoletto in place of Lawrence Tibbett.

Marita Farell, Metropolitan soprano, sang Cherubino in The Marriage of Figaro for the first time there.

Desi Halban, soprano, has been engaged for weekly appearances over WEAF.

Mario Berini, American tenor, will sing the principal role in Pique Dame for the New Opera Company. Selma Kay, soprano, will appear with the same company in the Tchaikovsky opera.

Charlotte Boerner, soprano was heard in the all-Strauss program at the Hollywood Bowl and also made several radio appearances.

At the Bayreuth festivals Max Lorenz, tenor and Zaro Prohaska, baritone, have been singing leading roles.

Stefan von Bielina, tenor, has been engaged as professor at the Warsaw Conservatory.

BETSY CULP-DORNAY,
voice teacher and coach of many prominent artists appearing in opera, concert and radio. Among these, Lucille Manners made her operatic debut as Nedda in Pagliacci with the Columbia Opera Company at the Maryland Theatre, Baltimore, Md., Sept. 28.

11 New Faculty Members Join Musical Art Institute

Eleven new members have been added to the faculty of the Institute of Musical Art of the Juilliard School. Katherine Bacon and Muriel Kerr join the piano staff; Dorothy Minty and Mischa Mischakoff, the violin and viola departments; Pauline Corliss and Julia Smith, the theory, composition, ear training and keyboard harmony division; and Irwin Freundlich and Lawrence Perry, the academic department.

Marion Rous has been appointed principal of the preparatory department, succeeding Elizabeth F. Harris, who retired.

The 36th season of the Institute opens on Oct. 2. Scholarship auditions were conducted from Sept. 22 to 24 and registration for new students opened on Sept. 26.

Elmer Schoettle Resumes Post

BOSTON.—Following a summer of writing, composing and some concerts, Elmer Schoettle, pianist, has resumed his activities at the Longy School. Mr. Schoettle was heard in Denver and San Diego, some of his works appearing on both programs.

FRANCES STOWE,
teacher of piano, has reopened her studios in New York for the season.

New England Conservatory Adds 5 Members to Faculty

BOSTON.—Appointment of five new faculty members at the New England Conservatory of Music has been announced by Wallace Goodrich, director. John W. Coffey, member of the trombone section of the Boston Symphony and recently head of the brass department at Baldwin Wallace Conservatory, will teach trombone. He also served with the Cleveland Symphony and other orchestras and spent the summer playing in Buenos Aires under Toscanini's direction.

Hanna Graf, sister of Dr. Herbert Graf of the Metropolitan, will teach German diction and language.

Ernest Levy, pianist-composer, will teach solfege. A graduate of Basle Conservatory, he studied with Hans Huber, Egon Petri and Raoul Pugno.

W. Judson Rand, Jr., organist at Christ Church, Cambridge, studied with Hugh Porter and Ernest White and formerly was assistant to Norman Coke-Jephcott at the Cathedral of St. John the Divine in New York.

Steuart Wilson becomes head of the vocal normal department. He also will teach voice. Mr. Wilson was formerly a member of the Curtis Institute faculty. He studied with Jean DeReszke and George Henschel, appeared in opera and oratorio in England and was a member of the group known as the English Singers.

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Josef Wagner Plays Own Works at Bow of Collegium Musicum

Josef Wagner, composer-pianist, participated in the first concert of the New Collegium Musicum, at the International Centre, New York, playing his own Sonatina, Op. 19 and Toccata, Op. 17, No. 4. Kurt G. Roger is the founder of the group.

Other composers listed were Karl Weigl, H. E. Heller, Eric Zeisl, Fritz Schreiber, Robert Hernried, Frederick Jacobi and Mr. Roger. Participating artists, in addition to Mr. Wagner, were Alice Howland, soprano; Irene Jacobi, pianist; Erich Simon, clarinetist; Fritz Jahoda, pianist; Anthony Scott, bass; and the Elsy Stein String Quartet comprising Elsy Stein, Hanns Rhonis, Theo Ratner and Vally Gara.

Mr. Wagner also gave two recitals, with Ernst Drucker, violinist at Camp Tamiment, Penna., and was soloist at Lake Spofford, N. H. His tour opens Nov. 4 in Lima, O. He has resumed teaching in New York, Long Island, Yonkers and Bronxville.

Francia White, James Melton Heard on Bell Program over NBC

Francia White, soprano, sang Grieg's Träume and James Melton, tenor, songs of Lover and Mendelssohn on the Bell Program over NBC and the Red network on Sept. 8. They united in the Terra, addio duet from Aida.

Boris Levenson Returns to Mark Dual Anniversary

Boris Levenson has returned to New York and is preparing to celebrate a dual anniversary this month. It will mark the 20th anniversary of his arrival in this country and the publishing of his 100th composition since his arrival.

Ruth Posselt in Recitals

Ruth Posselt, American violinist, will appear in recitals in November in Pittsburgh and Cleveland. Miss Posselt played the Barber concerto on Aug. 17 at the Berkshire Festival with Serge Koussevitzky conducting the Boston Symphony Orchestra.

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Cleveland Institute Has Concert-Lecture Series

CLEVELAND.—The schedule of lectures and recitals to be given this season in Willard Clapp Hall at the Cleveland Institute of Music has been announced. The recitals are for students and subscribers. Boris Goldovsky opens the course on Oct. 3. Others to be heard include Joseph Knitzer, Arthur Loesser, Joseph Remenyi, Arthur Shepherd, Marie Simmelink Kraft, Arthur Quimby, William Newman, Beryl Rubinstein (director of the institute), Elizabeth Stoeckler, F. Walter Huffman, Herbert Elwell, Leonard Rose, Homer Schmitt, Robert Swenson, Lawrence Stevens. Student recitals are also listed.

It was announced that Lee Rogers has been appointed registrar at the Cleveland Institute of Music. Miss Rogers is a native of Cleveland, received her A.B. degree from Flora Mather College of Western Reserve University, and has been connected with the Cleveland Museum of Art for the past sixteen years. During the last three years her title was Secretary for Administration in the Department of Education.

Pruever Gives New Courses at New York College

Courses in score reading and conducting given by Prof. Julius Pruever, former conductor of the Berlin Philharmonic, feature the new year at the New York College of Music, Carl Hein, director. Registration started on Sept. 15 and continues to Oct. 11, after which only students for individual instruction will be accepted except for the theory of voice course which starts on Nov. 6.

Auditions for scholarships are held daily on Tuesday and Friday afternoons until and including Oct. 10.

Yella Pessl Pupil Gets Downer College Post

Manette Marble, harpsichord student of Yella Pessl at Columbia University, has been appointed Director of Music at Downer College, Milwaukee, Wis. Miss Pessl resumed her courses on pre-classical keyboard music and instruction of the harpsichord at Columbia at the beginning of the academic year.

Ericourt Joins Sherwood Faculty

CHICAGO.—Daniel Ericourt, French-American pianist, has joined the faculty of the Sherwood Music School. Mr. Ericourt will take over the class of Georgia Kober, president of the school and member of the artist faculty of the piano department, who is taking a Sabbatical leave of absence. N. W.

Photo by Blackstone Studio

LOUIS BACHNER has re-opened his New York studio for the season. Lily Djanel, French soprano of the Paris Opera, artist-pupil of Mr. Bachner, during the summer sang at the Teatro Colon, Buenos Aires, and the Teatro Municipal in Rio de Janeiro, appearing as Carmen; Charlotte in Werther; Marguerite in Damnation of Faust; Salome, Thais, and Concepcion.

Ruth Draper to Inaugurate Lawrence College Course

APPLETON, WIS.—Ruth Draper, actress, opens the 1941 Artist Series sponsored by Lawrence College on Nov. 7. Others to be heard are Marian Anderson, Efrem Zimbalist, Gyorgy Sandor and the Lawrence A Cappella Choir, Carl J. Waterman, conductor.

Public School Music course graduates of 1941 at the college have taken the following positions this year:

Irene Hitzke, Riverdale (N. Y.), Country School for Girls; Dorothy Flitcroft, at Kingsford, Mich.; Jane Porter, vocal music at Wyoming, Ill.; Blanche Quincannon, vocal and instrumental at Grosse Isle, Mich.; Ruth Althaus, vocal and instrumental, Seymour, Wis.; Marjorie Patterson, instrumental music, Luxemberg, Wis.; Lester Schulz, vocal music at Mellen, Wis.

Muriel Engelland, contralto, has been appointed instructor in voice at Lawrence Conservatory. She is soloist at the First Presbyterian Church, Neenah, Wis.

Carroll Glenn to Appear with 6 Major Orchestras

Carroll Glenn, young American violinist, who won the Young Artists Award in June at the biennial convention of the National Federation of Music Clubs, will appear with six major orchestras this season.

On Dec. 14, Miss Glenn will be heard with the New York Philharmonic-Symphony, Artur Rodzinski, conducting; Dec. 20 in the Winners Series of the National Orchestral Association, Leon Barzin, conductor. Both appearances will be in Carnegie Hall, New York.

Miss Glenn also is to be soloist with the Chicago Symphony in that city and in Milwaukee, under the baton of Dr. Frederick Stock. Other appearances include the Minneapolis Symphony, Dimitri Mitropoulos, conductor; the Denver and the Charlotte (N. C.) symphony orchestras.

As winner of the Schubert Memorial Award, given in connection with the National Federation Young Artists Award, Miss Glenn was selected to participate in the centennial season of the New York Philharmonic-Symphony. In Minneapolis she gives the first performance there of the Sibelius concerto.

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Asheville Hails Mozart Fete

ASHEVILLE, N. C.—The fifth Asheville Mozart Festival this year included four days of musical performances. Thor Johnson, musical director, was in charge, with Clifford Bair as stage producer. A feature was the opening of a Mozart Library dedicated to the memory of Martha Davis, one of the founders of the series.

The opening concert, in Millard Auditorium, presented the orchestra under Mr. Johnson in performances of the overture to Così Fan Tutte, the Linz Symphony and the two-piano concerto, with Guy and Lois Maier as soloists. John Toms, tenor of the Philadelphia Opera, sang several arias.

A chamber music program on the following afternoon took place at Homewood, home of Mr. and Mrs. Robert Carroll, in which instrumental and vocal works were given. The trio in E flat, violin sonata in E flat, quartet in D major, and a concert aria for soprano were heard.

The Elopement from the Seraglio was sung that evening in Millard Auditorium. The capable vocal cast included Kathryn Swain, a delightful Constanza; Elroy Alexander as an effective Belmonte; John Cashion as the amusing Osmin; Lillian Stokes as Blonda; Clifford Bair as Pedrillo, and Clark Billings as Selim. An English translation of the merry work was used. Mr. Johnson conducted, and the attractive settings were designed by Richard and Nancy Lofton. Mary L. Wilson coached the singers in delivery of the text.

Another miscellaneous chamber concert was heard at the Woman's Club on the next evening, including the Divertimento in F major, arias from Magic Flute, a violin concerto, and the quintet in A major.

The final event was a performance of the Requiem at Trinity Episcopal Church, in which the soloists were Kathryn Swain, Elizabeth Jensen, John Toms and Paul Oncley. Mr. Johnson conducted the impressive hearing with resident singers comprising the chorus.

Other artists heard in the festival were: Marian Gary and Marie Wilkins, sopranos; Hazel Read, Vladimir Llukashuk, Dorothy and Edgar Alden, violinists; Margaret Vardell, Margaret Leinbach and Grace Potter Carroll, pianists; Christian Kutschinski, Herbert Bird, violists; William Klenz and Peter Farrell, cellists; Herbert Sebren, clarinet; Percy Baumann, John Holmes, oboes; Gail Rector, Edward Ostrowski, bassoons; John Graas, Ted Evans, horns.

Much credit goes to Mr. Johnson and to Mr. Bair, who is head of the voice department at Salem College, Winston-Salem, for the success of the festival. W. H. Davis is chairman of the guild sponsoring the event.

N. S.

Yale Glee Club Returns from Tour of South America

The Yale Glee Club, 65 undergraduates, conducted by Marshall Bartholomew, returned recently from a tour of twelve cities in Brazil, Uruguay, Argentina, Chile, Peru, Ecuador and Panama. The tour was undertaken at the invitation of South American universities.

THE TRAPP FAMILY SINGERS

outside their home in Merion, Penna., where they passed a holiday. The organization made two appearances in the Starlight Chamber Music Series at Meridian Hill Park, Washington, D. C., drawing the largest audiences assembled this summer, and with some 500 turned away.

Havana Philharmonic Season to Feature Notables

HAVANA.—For 1941-42 the Philharmonic Orchestra will give fifteen subscription concerts. Massimo Freccia has been re-engaged as conductor. Soloists booked include Jascha Heifetz and Orlando Barera, violinists; José Iturbi and José Echaniz, pianists; Fray and Braggiotti, duo-pianists; Greta Menzel, soprano, and Tito Schipa, tenor. The Philharmonic Chorus under Paul Csonka's direction will be heard in two or three programs. The Patronato Pro Musica Sinfonica, headed by Dr. Agustin Batista, benefactor of the orchestra, will again control the affairs of the organization.

H. DE B.

Scholarships for Latin-Americans Offered by Queens College

Five students from South and Central America will receive exchange scholarships in music at Queens College, Flushing, N. Y., it has been announced by Prof. Edwin J. Stringham, chairman of the department of music at the college. Each will receive tuition amounting to $1,200 a year, which will be defrayed by the Pan American Cultural Relations Committee. The students will live at International House, New York.

Atlanta Conservatory Closes

ATLANTA, GA.—The Georgia Conservatory and Music Center, of Atlanta, recently closed its doors permanently after about two seasons of operation under the business direction of an executive board. The former director, Eldin Burton, has opened a private piano studio at Loew's Grand Theatre Building.

Plan Tribute to Bagby

A tribute to the late Albert Morris Bagby, director for 50 years of the Bagby Musical Mornings in New York, will be held on Dec. 15 at the Waldorf-Astoria Hotel. It will take the form of a concert for the Bagby Music Lovers Foundation, Inc., which Mr. Bagby established to provide pensions for musicians in need of support. Artists heard on the Musical Mornings programs have volunteered their services. George Bagby has succeeded his cousin as president of the foundation.

Franz Allers Weds in California

Franz Allers, the Ballet Russe de Monte Carlo conductor, was married to Carolyn Shaffer Wight on Aug. 20 in Dana Point, Calif.

Mr. Allers will conduct many of the performances during the ballet season at the Metropolitan, which opens Oct. 8.

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